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B E R L I N

Jensen St. 21,
Berlin W., December 10, 1911.

Here in Berlin we are so accustomed to the clashing of interests that the simultaneous appearance of three or four celebrities no longer occasions surprise. Only last week Leopold Godowsky, Joseph Lhevinne and Emma Koch all gave recitals on the same evening, and there have been occasions more remarkable than that. I recall one in particular a couple of seasons ago, when Godowsky, Emil Sauert, Rudolph Ganz, Carreño and Joseph Weiss were all playing at the same time. But even in Berlin it is rare that our three great local orchestras give symphony concerts on the same evening. This is what happened on Monday, when the Royal Orchestra under Richard Strauss was playing a big symphonic program at the Royal Opera House, while the Blüthner Orchestra under Sigmund von Hausegger at the Blüthner Hall and the Philharmonic Orchestra under Ernst von Schuch, of Dresden, in the large hall of the Philharmonie were doing likewise. Fortunately, Strauss and Hausegger gave public rehearsals and on different days; otherwise, they could not have been covered by the critics. The program of the Strauss concert, which was the fourth in the series, was made up of two symphonies only, Mozart's in G minor and Gustav Mahler's third with chorus. As a Mozart interpreter Strauss has few equals, and his reading of the beautiful G minor symphony is particularly sympathetic. In dire contrast to this was the music of Mahler. The work itself is a curious conglomeration of all sorts of styles, and yet as a whole it is characteristic of Mahler as a composer. Strauss interpreted it with a remarkable vigor, but the public remained apathetic.

Sigmund von Hausegger introduced two new works. One, entitled "The Iceland Fisher," is by Pierre Maurice, a native of Geneva, who now lives in Munich; the other is called a "Tanz Rhapsodie" and is by Frederick Delius. Maurice's work is based on Pierre Loti's novel and depicts in tones in four short movements the tragedy of Jan, the fisherman, of Iceland, and his bride, Gault. Maurice writes for orchestra with a routine hand and his music sounds well and has many beautiful lyric moments; but the strong personal note is lacking, so that the impression as a whole was rather conventional. Delius is well known in Berlin through his choral work, "Appalachia," and his opera, "Romeo and Juliet in the Village." This new dance rhapsody of his is, so to speak, a tone-painting of the merry pranks of English rustics at a country fair. It is remarkably well written and abounds in striking orchestral effects and is full of temperament and fire. While the other novelty was coolly received, this one made a decided hit. The Mendelssohn violin concerto, performed by Marteau, and Brahms' third symphony, made up the rest of the program. The Mendelssohn concerto now is in great vogue again. It has already been played here more than a dozen times thus far this season. While Marteau was playing it at Blüthner Hall, Willy Burmester was doing likewise at the Philharmonie, and his rousing performance brought the great violinist an ovation. This was at the symphony concert conducted by Ernst von Schuch, of Dresden. Von Schuch is an annual and a very welcome visitor to Berlin. He opened his program with Mozart's "Divertimento," No. 2, in D major, which was read with loving care and great tonal charm; and closed it with a splendid performance of the Beethoven C minor symphony. The Philharmonic Orchestra under Schuch seemed to be in fine fettle and played with great elan. The large hall of the Philharmonie was crowded and the Dresden visitor met with an enthusiastic reception. The Crown Princess Caecilie attended the concert; she came, however, to hear Burmester, of whom both she and the Crown Prince are great admirers. In fact, Burmester has frequently been invited to their palace at Potsdam and occasionally he and the Crown Prince have played duets together, for Germany's future Emperor, like his uncle, Prince Henry, is a devotee of the fiddle.

When Busoni stepped onto the platform of Beethoven Hall to play the program of his sixth and last Liszt recital on Tuesday evening he found the stage decorated with green in honor of the occasion, and at the conclusion of the program he was presented with two huge laurel wreaths. The great pianist's program this time comprised Liszt's arrangements of the Paganini caprices, the fantasy and fugue on the chorale, "Ad nos ad salutem undam," the "Mephisto" waltz and the E major polonaise with Busoni's cadenza. Busoni has never been in better form and his wonderful playing electrified the audience. In response to insistent demands for encores at the close of the program, he played the Liszt "Rigoletto" fantasy

as only he can play it. These six Liszt recitals by Busoni marked a milestone on the highway of piano playing. Excepting the season some ten or twelve years ago when Busoni played fourteen concertos with orchestra, there has been nothing of such magnitude attempted in the way of piano playing since Rubinstein's famous historical recitals were given here. Busoni is a veritable giant. These six programs comprised the twelve transcendental etudes; all three parts of the "Années de pèlerinage" in their entirety; the B minor sonata; three Hungarian rhapsodies; three Schubert transcriptions; the variations on "Weinen, Klagen"; the C minor polonaise; the chromatic gallop; the second ballad; the "Benediction de Dieu"; the "Cell at Nonneworth"; "Valse oubliée"; the tarentelle "Venezia e Napoli"; operatic transcriptions on themes by Rossini, Verdi, Donizetti, Bellini and Mozart; the two legends of "St. Francis," and Beethoven's "Adelaide." Never before in the history of piano playing has one pianist played so many Liszt compositions, and the remarkable part of



A RARE AND INTERESTING PHOTOGRAPH OF LISZT. Which appeared in the program book of Busoni's six Liszt recitals given in Berlin.

the scheme is that Busoni purposely avoided the better known and more hackneyed Liszt compositions, such as the second, sixth and fourteenth rhapsodies and the many smaller and more popular of Liszt's piano pieces. The way the programs were planned and executed was a master stroke of genius. Busoni's great feat must ever loom up as one of the most memorable features in the annals of piano playing. The accompanying photograph of Liszt is of rare interest; it was given to Busoni last winter by an old Liszt pupil in Montreal, whose name I do not recall.

A rousing success was scored by Louis Persinger, the American violinist, who was heard in recital at the Singakademie. Persinger ranks high among the younger violin virtuosos of the day. He possesses a happy combination of qualities; to a smooth, polished, reliable technic is wedded a beautiful, soulful tone, good sound musicianship, and a large fund of temperament. Persinger also has a strong individuality. He seems naturally to lean toward the French school, and occasionally his playing reminds one forcibly of Jacques Thibaud. During the comparatively short time this gifted American artist has been before the public he has won for himself a European reputation, and it has been legitimately earned on the strength of his merit. Since he last played here a year ago Persinger has made enormous strides in his art, having grown and broadened in every direction. His program contained a number of rarely heard compositions, such as Nardini's E minor concerto and a group of interesting small numbers by old masters, arranged by contemporaneous violinists. This group included a "Deutscher Tanz," by Mozart-Burmester; a charming piece entitled "The Little Windmills," by Couperin-Press; Kreisler's very effective and clever arrangement of Pugnani's prelude and allegro, and the "Rigaudon," by Mesigny-Franko. He also played an elegy by Melartin, Nacher's "Danse tzigane" and Saint-Saëns' B minor concerto. The group of arrangements as played by Persinger breathed an atmosphere of quaint charm and delightful simplicity. The lighter pieces, in

particular, were given with unusual grace. Persinger's formidable technic, sureness and powers of interpretation were revealed in a convincing light in the Saint-Saëns concerto. The difficult passages of the first movement, which do not lie at all well for the instrument, being quite unviolinistic, were dashed off with grace, ease and fluency and every note stood out clearly and distinctly. Very beautiful was his playing of the slow movement. Saint-Saëns seems to suit Persinger's individuality. In the old Nardini concerto, too, the violinist played with great purity of style and finished execution, and also with warmth and with a conception that carried conviction. The American met with a rousing reception and after Nacher's "Gypsy Dance," which brought the program to a conclusion, he was called out again and again and several encores were demanded. The concert marked a triumph for Persinger in Berlin.

Several interesting vocal concerts were heard during the week, and among these the Berliner Vokal-Quartett and the Barth Madrigal Vereinigung deserve special mention. The members of the former are Eva Lessmann, Marta Stapelfeld, Richard Fischer and Eugen Brieger. The four artists sang with excellent ensemble and their renditions of works by Schumann, Arcadelt, Perez, Brahms, etc., were very satisfactory.

The Madrigal Vereinigung, under the leadership of Richard Barth, is quite a unique little organization, which makes a specialty of singing a capella works by old half forgotten masters. This little mixed chorus of eight voices has been drilled by Richard Barth to a noteworthy degree of perfection. The ladies and gentlemen sing with a beautiful blending of voices, with remarkable ensemble and a great deal of expression. It is to be regretted that the Madrigal Vereinigung is heard only once each season. Their program this time included a number of beautiful sixteenth century works and was of great interest. A remarkable piece of choral writing is a movement from Orazio Vecchi's "Comedia Harmonica," "L'Amfiparnaso," third act, third scene. Vecchi lived at Modena from 1551 to 1605. This interesting work is by no means easy and its masterly rendition by the little choir elicited a storm of applause. The program was enhanced by historical notes from the pen of A. N. Harzen-Müller, a music litterateur, who has accomplished much of value by resurrecting and making known old choral compositions of this kind.

Norah Drewett, the well known Irish pianist, gave a recital in the hall of the Hochschule, playing the Brahms sonata, op. 1, also the same composer's waltzes, op. 39; the four Chopin ballads and a passacaglia and fugue by Julius Weissmann. The gifted young pianist played, as she always does, with fascinating spontaneity and temperamental swing. Miss Drewett is musical to her finger tips and has a splendid command over the keyboard. Her interpretations are always interesting, because so individual, and her playing was characterized by artistic phrasing, by excellent dynamic effects and by great warmth.

An extraordinary new pianistic talent was heard at Choralion Hall. This was Winifred Purnell, a juvenile Australian, whose playing created a veritable sensation. This little girl has real genius and her playing is already in many respects like that of a great artist. She has the instinctive feeling for phrasing, for dynamics, for rhythmic and tonal values; in short, she is a brilliant interpreter. Moreover, she is already the possessor of extraordinary technical certainty and a beautiful, plastic touch. She played the Chopin B minor sonata, not like a child, but like a great artist, and she coped with the difficulties of the Schumann toccata in a manner to disarm criticism. Little Miss Purnell is the first real sensation we have had among the newcomers thus far this season.

Blüthner Hall is steadily growing in popularity with artists, in spite of the fact that it is rather large for a recital hall, since it has a seating capacity for some 1,600 persons. Although it is now used for concert purposes almost nightly, it is only on rare occasions that one sees it completely filled. This was the case at Mischa Elman's first recital, when practically every seat was taken. It was eight years ago that Elman made his debut here as a boy of thirteen. I well remember the concert. The work with which he made the greatest impression at his first recital at Bechstein Hall was the Paganini concerto, which the boy played in a marvelous fashion. Since then the Russian has been an annual visitor to Berlin and has steadily grown in popularity. He played a mixed program this time, embracing the Bruch G minor concerto, the Bach chaconne, a number of arrangements by himself, Auer and Burmester. He began his program with the Beethoven F major sonata, which was given a good but by no means remarkable reading. In the Bruch concerto, however, Elman's greatness as a violinist was manifest; he played it with impeccable technic, with a large,

flowing tone and with great breadth and vigor. His performance of the chaconne, too, was commanding. To my mind the most perfect thing he did, however, was the Brahms-Joachim "Hungarian" dance, No. 7, in A major. This Elman played with wonderful esprit and finish. It sounded like an improvisation but yet it was perfect in every detail. After his last program number Auer's arrangement of the Paganini twenty-fourth caprice, the audience rose to him and for fully half an hour he responded to the never ending demands for encores. It was probably the most emphatic success that Elman has ever achieved in this city. He will be heard again in recital on December 30, when he will play the Beethoven C minor sonata, the Mendelssohn concerto, a ballad by Moszkowski and Bazzini's "Ronde des lutins."

The alleged youthful Beethoven symphony discovered some time ago by Fritz Stein at Jena was introduced to Berlin at a Philharmonic popular concert under the direction of Dr. Ernst Kunwald. It is a charming, melodious, well written, well instrumented symphony, the first three movements strongly suggesting Haydn, while the finale is very much like Mozart. It is a very pretty symphony, but it is a great question whether it was penned by Beethoven. The consensus of opinion among the Berlin critics is that it was not; at any rate, it does not bear the true Beethovenian stamp. It was admirably performed by the Philharmonic Orchestra under Kunwald's genial direction and it met with a warm reception.

A new quintet for clarinet and strings by Felix Weingartner was given its first public rendition at the Singakademie on Wednesday by the Waldemar Meyer Quartet, which brought a Strauss-Weingartner program. The Weingartner novelty is in G minor and contains four movements. It is very conventional music. It flows easily and smoothly but is void of all originality. Never strong in point of invention, Weingartner in this work seems to have been lacked all inspiration. The adagio, in particular, was poverty-stricken in this respect; nor was the treatment of the clarinet characteristic, and even so excellent a performer as Oskar Schubert, now considered the best clarinetist in Germany, could not lend interest to the part, and as to the members of the quartet, they can scarcely lay claim to being above mediocrity. This time Hjalmar von Daneck sat at the first desk in place of Waldemar

Meyer, who was ill, a circumstance that did not improve matters much.

For the first time the Berlin critics are almost unanimous in condemning the singing of Lilli Lehmann. This idol of the Berlin public has hitherto been immune, but at her first recital last week her singing was such that even her most ardent admirers had to admit that it is high time that she renounced public singing. "Lehmann," writes one of the leading critics, "is but a shadow of her former self and it seems that with all her great gifts she does not possess the gift of knowing when to stop ap-



JOSEF LHEVINNE,

Who will leave Berlin next week for a three months' tour of America.

pearing in public." The Berlin critics have always been very loyal to old favorites and have hitherto shown a disposition to deal gently with the discrepancies of old age, as revealed on the concert platform. Joachim at times played abominably during his last years, with scratchy tone production and faulty intonation; yet, rarely was this mentioned in the papers. The Lehmann episode illustrates the change of attitude that is coming about.

Even Richard Strauss, the all-powerful, is beginning to be attacked by former admirers. For instance, Max Chop, whose masterly annotations in the program books of the Strauss concerts attracted much attention last season, writes in the December issue of Der Bund as follows: "Never have such outbursts of energetic opposition been known at our leading concerts as recently. Richard Strauss, who was hitherto the autocratic ruler, has been

compelled to see his 'Heldenleben' and his 'Don Quixote' attacked, in spite of the resistance of his adherents; he sees the glory of his 'Salome' growing dim and he is impotent to prevent his 'Elektra' from quietly going to sleep."

Jose Vianna da Motta is at present in Lisbon, where he is giving a series of three piano recitals and one concert with orchestra, in commemoration of the Liszt centenary. Da Motta is a veritable Liszt pupil, having studied with the master at Weimar, but he claims that he learned more when he studied with Hans von Bülow, with whom he completed his pianistic education.

Theodore Spiering is giving a large part of his time and attention to pedagogic work this season. He is conducting a private class of seventeen pupils at his studio. Among these are four exceptionally gifted violinists, Zetta Gay Whitson, of Chicago; Edna Earl Crum, also of Chicago; Kund Dalgaard, of Copenhagen, and Marie Deutscher, of Brooklyn. Spiering has had a broad experience as an instructor. During his stay in Chicago he was part of the time the leading violin teacher at the Chicago Musical College, co-ordinating with Emil Saurer and Bernhard Listmann, and part of the time director of his own violin school. Here in Berlin he occupied the post of principal violin instructor at the Stern Conservatory for several seasons before he went to New York as concertmaster of the Philharmonic Orchestra. During all these years, both in Chicago and in Berlin, Spiering has been giving a portion of his time to private instruction, and some of his pupils have met with signal success. One of these is Nicoline Zedeler, who was the soloist with Sousa's Band on its recent tour of the world.

One of the latest American arrivals is Michael Matoff, the violinist, from Montreal, who has come to spend the winter in Berlin and profit by the unusual offerings of a musical season here. Matoff is a native of Russia and for the past five years he has been teaching violin in Montreal. During this time he has also done some public playing.

Madame M. K. Allen van Höveln Carpe, who comes from Chicago, if I mistake not, and who has been living in Berlin for some time, has won recognition here, among connoisseurs as a composer of marked individuality, one whose work always bears the stamp of originality. Madame Carpe possesses the dual gift of poetry and music and this gives her a great advantage, for she can write her own verses and then set them to music. Her work is of a very choice character and stamps her as being far above the average. Her songs show a keen sense, both of the lyric and the dramatic. She has all colors on her palette,

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so there is no lack of variety; among numerous songs by her published by Raabe & Plothow, of this city, are several veritable gems. Of special interest are her two Indian songs, "Old Time is Still a-Flying" and "The Tree Sleeps Before the Door," both being settings of Iroquois tunes.

The lectures of Leila Hölterhoff on the Wagnerian music dramas have been an unqualified success. They were largely attended and as a result Miss Hölterhoff was in a position to turn over to the parish fund a substantial amount. These lectures were given under the auspices of the Ladies' Union. In response to many requests Miss Hölterhoff will give a lecture accompanied by musical illustrations on Richard Strauss' "Rosenkavalier" next Monday afternoon at the residence of Mr. and Mrs. Bernhard Goldschmidt.

The Concert-Direction Emil Gutmann, of Munich, will open a central bureau in Berlin on January 1. The Gutmann Bureau has of late years come to be an important factor in the musical life of Southern Germany.

Louis Breitner, the celebrated pianist, assisted by members of the Royal Orchestra, gave a chamber music concert at the new Harmonium Hall on Thursday. The program comprised Cesar Franck's beautiful quintet in F minor, which was played with a great deal of finish and temperament, a sonata by Schumann and a suite by Schütt. Breitner is an ensemble performer par excellence and his delightful readings of these works afforded his listeners keen pleasure. Mr. Breitner is an instructor at the Stern Conservatory.

A charming dance soiree was given at the Künstler House on Sunday evening by Irene Sanden with the assistance of L. T. Gruenberg, pianist, and four pupils of her dancing class. Miss Sanden is a dancer of rare skill, grace and charm. She is an autodidact and perhaps for that reason her work reveals a great deal of originality. She danced alone to the music of Grieg's "Peer Gynt" suite, two Brahms Hungarian dances and three short Schubert pieces; and in company with her pupils she interpreted with her plastic movements four numbers from the music to "Midsummer Night's Dream," a very clever "Butterfly" dance by Gruenberg, and pieces by Bizet and Strauss. It was a very successful and entertaining evening.

As might have been expected, Maurice Aronson is meeting with much success in his first season of independent pedagogic activity in Berlin. A number of his Vienna pupils followed him to Berlin and many American students as well as those from other countries are not slow to avail themselves of the opportunity to study with an instructor of such far-reaching experience. With Aronson the students receive regular and uninterrupted atten-

tion, a circumstance quite to the liking of serious students desirous of using their sojourn in Berlin to good purpose.

Eleanor Spencer will give a piano recital in Bechstein Hall the coming Wednesday, December 20. This will be the gifted young American pianist's first appearance in Berlin in recital, although she has played here with the Philharmonic Orchestra, having made a very successful debut with that organization last season. Miss Spencer has been remarkably successful in her concert work this winter. Aside from her appearances in Germany she has made a tour of the principal cities of Holland, and at her recent London recital she greatly enhanced the excellent impression that she made on her appearance with Nikiach and the London Symphony Orchestra last spring, being loudly acclaimed both by press and public.

Mrs. Charles Kelsey, the president of the Federation of Women's Musical Clubs of America, now is in Berlin for the purpose of studying musical conditions here. Mrs. Kelsey lectured at the American Church last Monday afternoon, the subject of her talk being the remarkable progress made in musical matters in America during recent years. She touched upon the immense amount of good done by our great symphony orchestras in disseminating music throughout the country by visiting on their tours all the larger cities; and she also spoke of the good work being done in the public schools of America by educating the children to love and appreciate music. During the course of her talk Mrs. Kelsey made the remark that no country in the world, save Germany, shows so much real appreciation and such substantial patronage of the art of music as America.

The two principal successes at the Bremen Opera of the past week were scored by pupils of Frank King Clark. In a production of the "Rosenkavalier," which was conducted by Richard Strauss himself, the role of Ochs von Lerchenau was very successfully sung by Richard Höttinger, while in the first Bremen performance of Massenet's "Manon" the title role was sung by Clara Rödiger with pronounced success.

At a concert given at Mayence the other day some interesting old prehistoric musical instruments that had been reconstructed from ancient remnants in the Roman-Germanic Museum at Mayence were heard. These instruments included an ancient tuba nearly three feet long, such as the old Teutons used to blow, and the lute, also old Assyrian, Babylonian, Jewish, Greek and Roman instruments. The performances were prefaced by a lecture by Dr. F. Behn, who explained the character of the different instruments and for what purpose they were used in olden times.

ARTHUR M. ABELL.

Olive Mead Program.

The Olive Mead Quartet will give its second evening concert tonight (Wednesday, January 3), at Rumford Hall, 50 East Forty-first street, New York. The program is to include the Schumann quartet in A minor, an andante from a Tchaikowsky quartet and the Mozart clarinet quintet, in which Henry Le Roy will assist.

Louis Persinger in Breslau.

Louis Persinger, whose fame is rapidly spreading as the number of his appearances continually increases, won another overwhelming success in a recent concert at Breslau. As virtuoso, as musician, as a temperamental, sensitive nature and as a finished technician, he took his listeners by storm and how effectively his artistic performances kindled the enthusiasm of the critics, may be gleaned from the following press notices:

Mr. Persinger, a former pupil of Ysaye, is a very remarkable young violinist. His technique has completely mastered all those virtuoso tricks necessary for harmonics, passages in tenths, left-hand pizzicato, etc., and one can willingly overlook the fact that he chose a Wieniawski "catcher" to display his skill as a virtuoso, especially as he brought us a new violin concerto, which he played with extraordinary beauty of tone and with evident love for the composition. Lalo's work forms a grateful program number for an artist whose sensitive and, at the same time, temperamental, nature is suited to this kind of lyric music, and Mr. Persinger achieved a distinct success with it.—Breslauer Morgen-Zeitung, October 15, 1912.

The violinist, Louis Persinger, left an excellent impression, his tone was captivating through its purity and nobility. We appreciated his distinguished artistic style and the power to do justice to all the masters chosen in a characteristic way. Persinger surrounded Nardini's D minor concerto and Lalo's in F major with four finely-cut little works of Tenaglia, Mozart, Monsigny and Kreutzer (a sweetly sensuous old Viennese dance). In Wieniawski's "Airs russes" his brilliant virtuosity came to the fore in dazzling style.—Leipziger Abendzeitung, November 11, 1911.

The first concert of the Philharmonic Orchestra took place on Friday evening and aroused interest, musically, owing to the appearance as soloist of a splendid Berlin violin virtuoso, Louis Persinger, a former pupil of Ysaye. The artist had chosen to play the first concerto of Lalo (in F major), the one dedicated to Sarasate. It is very gratefully written for the violin and is, all in all, a real French work. Although the opening and closing movements have no special musical value, the middle movement—the romance—is a deeply inspired little piece which can give to German ears great enjoyment, too, if it is played so warmly, and with such tender, sweet tone as we heard it from Mr. Persinger. But as he also played the other movements with great elegance, he won with the concerto a tumultuous success. In the "Airs russes," too, the artist knew how to play the melodies in such a heart-stirring manner and awoke such enthusiasm in the breasts of his listeners by the admirable way he did the harmonics that he was greeted anew with a storm of applause. One would have liked very much to have heard an encore.—Schlesische Zeitung, Breslau, October 15, 1912.

The violin virtuoso, Louis Persinger, had been won as soloist of the evening and in the concerto in F major of Lalo he gave admirable proof of his mastery of the instrument, a violin of wonderful carrying power.

His smooth bowing—free from all disturbing little noises and scratches in its attack—charmed forth a noble, warm tone, which is a great musical and aesthetic treat to listen to, and Wieniawski's "Airs russes" found in Herr Persinger an intelligent and masterly interpreter.—Breslauer General-Anzeiger, October 15, 1912.

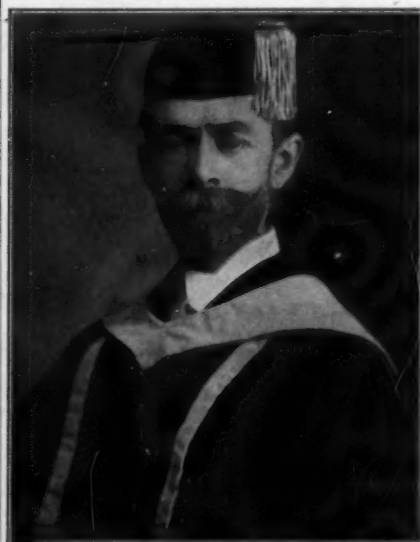
Howard Wells' New Address.

Howard Wells, the well known American pianist and teacher of Berlin, has removed his studio from Geisberg St. 41 to Kufsteiner St. 6, Berlin W. Mr. Wells is meeting with much success in his pedagogic career and among his pupils are many Americans.

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Personal Representative: WILLIAM RAPP, Singac, N. J.

LONDON

Harewood House, Hanover Square W.,
London, England, December 20, 1911.

A magnificently staged production of "Herodiade" was presented at Oscar Hammerstein's London Opera House December 14 with the following cast:

Salome	.....Lina Cavalieri
Herodias	.....D'Alvarez
Herod	.....Maurice Renaud
A Prophet	.....Jean Auber
Vitellius	.....Enzo Bozzano
Phanuel	.....Henry Weldon
High Priest	.....P. Verheyden
A Slave	.....Delva
A Voice	.....Leroux

Conductor, Luigi Chaburini.

There will be no performances at the London Opera House from December 18 to 25, inclusive. December 26 a matinee performance of "Quo Vadis" will reopen the house, and in the evening of the same day the first performance of "The Tales of Hoffmann" will be given.

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The repertory for the remaining days of the present year will consist of repetitions of "Lucia di Lammermoor," "Herodiade," "Rigoletto," and "Tales of Hoffmann."

The interesting announcement is made that early in the new year Covent Garden will be the scene of the staging of the classic drama, "Oedipus Rex," with Lillah McCarthy as Jocasta and Martin Harvey in the title role. Special lighting effects are to be introduced by Max Reinhardt, under whose direction the drama has scored tremendous successes in Berlin, Munich, and St. Petersburg. The translation from the Greek has been made by Prof. Gilbert Murray, and an interesting feature of the play is that the chorus will speak their lines in unison, which in the translation retain much of the force and beauty and rhythm of the original. There is but the one scene, "Outside the Palace of Oedipus," and for this the stage at Covent Garden will be extended, projecting well out into the auditorium, for the accommodation of the some four



TRAFALGAR SQUARE, LONDON.

hundred characters. Much attention is being devoted to the correctness of costuming and historic detail in general. Among those supporting the enterprise are Mr. Asquith, Lord Curzon, Lord Rayleigh, Mr. Balfour, Lord Rosebery, the Vice-Chancellors of Oxford and Cambridge, the Duchess of Rutland, the Marchioness of Ripon, the Earl and Countess of Lytton, Sir Herbert Tree, and Sir L. Alma-Tadema.

Engelbert Humperdinck, the composer of "Hänsel and Gretel" and "Königskinder," has arrived in London for the rehearsals of his newest work, "The Miracle," which is being conducted by Gustav Hollaender, the director of the Stern Conservatory in Berlin. This production, to be staged at Olympia on a gigantic scale, will utilize an orchestra composed of seventy violins, twenty-five cellos,

sixteen contrabasses, ten flutes, ten oboes, ten clarinets, ten harps and trumpets, cornets, trombones, etc., to the number of forty, besides four kettledrums, small drums, cymbals, and bass drum.

The Aldwych Theater, recently purchased by Joseph Beecham, opened its doors this week under the management of Albert Archdeacon. "The Golden Sand of Fairy Tales," with attractive costumes, new scenery, and some well scored music by Henrich Berté, is the title of the play, which bids fair to have a long run. Emil Kreuz, the newly appointed musical director, has spared no pains in the preparation of his orchestra. An excellent musician, as well as one of much experience, he conducts with taste and discretion, producing some excellent effects. The opening night was distinguished for the smoothness and finish of the ensemble work of both stage and orchestra.

Campbell McInnes gave the third in his series of three song recitals at Aeolian Hall, December 16, when he presented the Brahms "Magelone" cycle and Schumann's "Dichterliebe," with Hamilton Harty, pianist, and Carmen Hill in the two songs from the Brahms cycle. It is little less than stupendous, vocally, to present these thirty-one songs, fifteen by Brahms and sixteen by Schumann, respectively, on one program, and that Mr. McInnes did so and succeeded in retaining the power and beauty of his voice to the finish of the last song is proof that he need have no fear as to the fitness of his method. Interpretatively also he has gone far beyond many of his native confreres in his understanding and emotional sense. It is a difficult matter for a Britisher born and bred so far away from the land of the lied to realize to the full the sentiment, the temperamental bias, that something indigenous in both form and music of German song. But it must be said in all justice to Mr. McInnes that but seldom are the vocal and interpretative essentials so well balanced as demonstrated through his art and judgment. Concert audiences are all familiar with the singers of German lieder who merely sing; and the interpreters who sacrifice everything to "interpret." The great sine qua non is to sing and interpret, and Mr. McInnes comes near to the fulfilling of this demand in all its characteristics of technical proficiency and musical feeling and artistic sense. At his first recital Mr. McInnes' program was constructed of the Schubert "Die Schöne Müllerin," and some miscellaneous songs; and at his second recital the entire program was given in English, the selection of songs being mostly from contemporary composers.

Leo Fall has been added to the list of celebrities to lend their talent, for a considerable consideration, to the entertainment of Coliseum audiences. Mr. Fall is presenting his operetta, "Brüderlein Fein," at the music hall, beginning this week.

Max Pauer gave his second recital program of the season at Bechstein Hall, December 16, constructed of the "Italian" concerto by Bach; Beethoven's "Moonlight" sonata; two impromptus by Schubert; the Schumann "Faschingsschwank aus Wien"; a group of four Brahms numbers; "Soirée de Vienne," by Schubert-Liszt; and two Liszt numbers. Suffice it to say that Mr. Pauer was in excellent form and played with his accustomed gusto and technical skill.

Madame Donalda has just returned to London from an extended concert tour of the Provinces.

EVELYN KAESMANN.

Borchard's Russian Tour.

Adolph Borchard, the French pianist, is back in Paris after a tour in Russia. He played in St. Petersburg, Moscow and Varsovie, where he was engaged by the Philharmonic. The same orchestra has re-engaged Mr. Borchard for concerts in February; he has other offers to play in Russia and also in Poland.

December 27, Mr. Borchard played at the Paris Conservatoire, with the orchestra of the Opera, a fantasia for piano and orchestra by Louis Dumas, who won the Prix de Rome several times. The Conservatoire Orchestra has played other works by Dumas, including a symphony.

After filling additional engagements in France this week and next week, Mr. Borchard will play in another country before going back to Russia.

S. Pfeiffer & Co. Dissolved.

S. Pfeiffer has announced that the firm of S. Pfeiffer & Co. has been dissolved, and that he will continue in the same line of business (rare old violins, cellos, bows, strings and artistic repairing) at 1368 Broadway, New York.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

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The Macmillan Company, New York.

"MUSICAL COMPOSITION—A SHORT TREATISE FOR STUDENTS." By Charles Villiers Stanford.

This is a book we earnestly recommend every music student to buy. It consists of ten chapters, comprises 195 pages, is full of musical illustrations, well printed, bound in cloth, and sells for ninety cents. Surely no student can afford to do without this book at such a price! The author is one of the very best musicians of London, and a composer whose works have gone abroad to other lands.

He says: "This little treatise does not pretend to do more than touch the fringe of a great subject. . . . It is a résumé of the experience of twenty-five years in watching and criticising the efforts of many young men, some of whom have risen, and some of whom are rising, to eminence in their craft." The chapters are: "Introductory," "Technic," "Rhythm," "Melodies and Their Simple Treatment," "Complex Treatment of Melodies," "Variation," "Form," "Color," "Treatment of Voices," "Extraneous Influences in Instrumental Music," "Danger Signals."

This last chapter is particularly interesting, as well as of value to the student. The author begins it by telling us that "constructive advice in musical composition is practically confined to technic, and natural invention and inspiration cannot be taught. Criticism is the only means of regulating it, that of a superior in experience when the composer is starting on his career, and of himself when he has felt his feet. The only basis of such criticism is taste, and the ability which it gives of judging between what is good and bad." The author then gives warning of a number of the dangers that beset the young composer's path.

1. The danger of altering the pace of a movement unconsciously in the mind when intending to write in the same tempo.
2. The danger of using the terms *ritardando* and *accelerando* as an integral part of a passage, to make a rhythm which sounds too short longer, or one which sounds too long shorter.
3. The danger of ending a movement unsatisfactorily from a rhythmical point of view.
4. The danger of using an insufficient number of rests and silences.
5. The danger of falling into a style of orchestration which resembles the perpetual use of the full swell of an organ.
6. The danger of lack of economy in material.
7. The danger of losing sight of the characteristics of the means used for expressing the ideas.
8. The danger of building a large superstructure upon a shallow foundation.
9. The danger of using big means for little ends.
10. The danger of overloading and overelaborating less important moments.
11. The danger of expressing ideas realistically to one's own mind, without certainty that it will be intelligible as music to the ears of others.
12. The danger of improvising without method.
13. The danger of anticipating the introduction of a key toward which a modulation is in progress.
14. The danger of making the keys into which you modulate sound as if they were the original key of the piece.
15. The danger of writing a single part in a key different from the chord last heard.
16. The danger of writing *rosalias*, especially in melody.
17. The danger of lowering music to illustrate lower emotions and instincts.
18. Lastly, the danger of trying to be original.

We have quoted these hearings in full so that the student may see that the study of harmony and of counter-

point need not necessarily teach him anything that is explained in this tenth chapter of Stanford's "Musical Composition." We should point out, too, that each one of these dangers is explained in detail. The eleventh danger, for instance, is of the utmost importance to all writers of program music. Our author says: "The composer of program music must write it in two capacities, he must be able to criticise his work in the character of an independent listener who does not know his program, as well as in that of the author who does. Otherwise he will be either obscure or ridiculous, as Dussek was when he described the execution of Marie Antoinette by a descending glissando scale on the piano."

Concerning the danger of improvising without method, Stanford says: "This is a fascinating amusement, which can have the most dire results. It is the sworn foe of power of construction, and the ally of slipshod workmanship. It aids and abets that most undesirable method of composing, writing at the piano. Nine-tenths of the ideas, no matter how beautiful they may be, which a composer may invent in improvisation, are forgotten as soon as they are played. They are waste of substance, valuable products of the brain, which throws them away as fast as it creates them."

With regard to danger number seven, we are told that "strings are given piano passages, brass instruments are given string passages, double basses are treated like organ pedals, the piano like an orchestra. The sooner this muddy mixture of the color and the capabilities of individual instruments is cleaned out the better. The mind should be clear as to the instrument for which

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it is designing sounds; it should instinctively hear it while it invents for it. To write for the piano with the organ in the mind would result in passages involving long holding notes, of which it is wholly incapable. To expect the double bass to sustain a long note forte as if it were a bass tuba is absurd. Still more common, unfortunately, is the treatment of the human voice as if it were a wind instrument with keys and an immense compass."

The reader will observe that Sir Charles has written exactly as a teacher might speak. He has made no attempts at a fine literary style such as we often find in the books of writers on music who have read up for the occasion but who know practically nothing about music when measured with a master of the art like Stanford.

And the value of this composer and teacher's book lies in the fact that the author is a musician first and a writer second. There is not a branch of musical theory and composition with which he is not entirely familiar. His choral works, operas, symphonies, songs, testify to his powers as a composer. His romantic opera, "Shamus O'Brien," was as popular in America as in England. Yet we would recommend this book to students of music even if the name of the author were unknown to us, for we find it crowded with valuable and practical advice and instruction from cover to cover.

Mary Carrick Gives Liszt Recital.

Mary Carrick, pianist, gave a recital on December 19, in Century Club Hall, San Francisco, Cal. The program was made up of compositions by Liszt. She played the E minor concerto, "Mephisto" waltz, a number of shorter pieces, and with Hugo Manfredt the second Hungarian rhapsody, arranged for two pianos.

CINCINNATI ORCHESTRA PROGRAMS.

The programs and home dates of the Cincinnati Symphony Orchestra for the balance of this season are as follows:

JANUARY 3-6. (French School.)

Symphony in D minor.....César Franck
L'Après-Midi d'un Faune.....Debussy
Piano concerto in G minor.....Saint-Saëns
L'Anse des Follets.....Berlioz
Danse des Sylphes.....Berlioz
Marche Hongroise.....Berlioz
Soloist: Ernest Hutchesson.

JANUARY 19-20.

Symphony No. 2 in D.....Beethoven
Aria.....
Overture, Euryanthe.....Weber
Group of lieder.....
Einzug der Götter.....Wagner
Soloist: Ludwig Hess.

FEBRUARY 2-3.

Symphony No. 2 in D.....Sibelius
Violin concerto in A.....Glazounov
Marche Slave.....Tchaikowsky
Soloist: Efrem Zimbalist.

FEBRUARY 16-17.

Symphony in D, London.....Haydn
Piano concerto in G.....Beethoven
Eine Steppenskizze aus Mittel-Asien.....Borodin
Präludium.....Jarnetfelt
Till Eulenspiegel's lustige Streiche.....Strauss
Soloist: Wilhelm Backhaus.

MARCH 1-2.

Overture, Egmont.....Beethoven
Symphony, Scotch.....Mendelssohn
Violin concerto in D.....Paganini
Me histo Waltz.....Liszt
Soloist: Emil Heermann.

MARCH 13-16. (British School.)

Irish Symphony.....Stanford
The King's Hunt.....John Bull
Quodlings' Delight.....Farnaby
Dido's Lament.....Purcell
Selling's Round.....Byrd
Variations, Enigma.....Elgar
Overture di Ballo.....Sullivan

MARCH 29-30.

Symphony No. 2 in D.....Brahms
Piano concerto in A minor.....Schumann
Wotan's Abschied und Feuerzauber.....Wagner
Soloist: Harold Bauer.

APRIL 12-13.

Overture, Sakuntala.....Goldmark
Aria.....
Introduction, Act III, Meistersinger.....Wagner
Group of lieder.....
Symphony No. 5, C minor.....Beethoven
Soloist: Madame Alda.

Praise from Podunk.

PODUNK, December 23, 1911.

To The Musical Courier:

I congratulate you on having come out squarely as a temperance organ for musicians, and I heartily concur in the sentiments recently written by Bro. Carlson, of Denver. For some months I have been serving only soft drinks in the drinking scenes played by the opera classes at my conservatory. We are getting much better results. Last evening the conservatory gave the opera "Tannhäuser," composed by the famous Richard Wagner, formerly of Bayreuth. The performance went very well but for the overture, which my conservatory orchestra did not get time to rehearse. We substituted Suppe's "Poet and Peasant" overture at the last moment. Then I had to make some concessions in the ballet scene. The usual transparent costumes were thought to be too cool for this climate. The young ladies of the ballet then agreed to use the low cut lawn dresses that they wore on the hay wagons in last season's political rallies. Can any of your readers tell us where we can borrow the orchestral parts to the Richard Strauss Biblical opera, "Salome"? If we can't get them my class in instrumentation will have a great deal of extra work arranging the composition from the piano edition. Our singers have already learned their roles from the piano edition and we wish to give the entire opera at one of my conservatory performances. Yours very truly,

PROF. ED. RICKS,
Director and Sole Instructor at Podunk Conservatory.

Florence Mulford at Watch Night Service.

Florence Mulford was the soloist at the annual Watch-night Service of the united prominent Newark churches on Sunday night, New Year's evening. Her numbers were: "Ring Out, Wild Bells" (Gounod), "Just For To-Day" (Abbot), "The Ninety and Nine" (Gospel Hymnal).

MAX PAUER EULOGIZED IN LONDON.

Remarkable Tributes Paid by the Critics of the British Capital to the Genius of Max Pauer.

The following press notices pertaining to Max Pauer's London recital are quite exceptional, not only because of their extraordinary laudatory character but because of their remarkable unanimity:

Max Pauer is one of those rare pianists whom it would seem almost indecent to criticize, even in the improbable event of his ever doing anything wrong. It may possibly be that somewhere or other in his armor there is a weak joint, but, if there be, he has certainly not revealed its existence at any of the three concerts which he has given in London during the present year. On the contrary, indeed, everything that he has done has been done so supremely well that it is hard to express one's admiration for him and for his art in terms sufficiently warm. For Mr. Pauer is unquestionably one of the most consummate artists, and one of the most accomplished virtuosi in the world of music at the present day. He has that extraordinary power of arresting the attention of his audience and of holding them breathless, which is given only to the few. When at his recital at the Bechstein Hall last night he played the beautiful middle section in Friedmann Bach's organ concerto in D minor, the slow movement in Brahms' sonata in F sharp minor and "Glückesgenug," and "Träumerei" in Schumann's "Kinderscenen," even the most confirmed whisperer was hushed and the most persistent cougher silenced. It was playing of that



MAX PAUER.

exquisitely controlled delicacy which can only be achieved by a man of unusual strength, both muscular and mental, playing intensely poetic, but perfectly balanced and restrained. This wonderfully tender delicacy was made all the more striking by its contrast to the splendid breadth and virility which characterized two performances of other sections of the works which we have named and of Weber's sonata in C. Indeed, playing so rich in all the qualities which made for greatness it is very rarely our good fortune to hear.—London Daily Telegraph, December 5, 1911.

Max Pauer, who gave a recital at the same hall (Bechstein) in the evening, is a pianist concerning whom it is quite impossible to write calmly and critically. To say that his technic is superb, that he has at his absolute command every tonal shade, from a gloriously rich and full fortissimo to an exquisitely delicate pianissimo, and that he is an artist of rare musical intelligence really conveys no idea as to the nature of his powers. It is true that he has all these gifts, but he has more as well. In his playing there is that indefinable element, that curious personal magnetism which grips the hearer almost from the moment that the pianist takes his seat at the keyboard. We have no intention of entering in detail into his interpretations of Friedmann Bach's organ concerto in D minor, Brahms' sonata in F sharp minor, Schumann's "Kinderscenen" and Weber's sonata in C, for there was really not a passage in one of these works, from the most heroic to the most tender, which one could have wished to hear played otherwise than Mr. Pauer played it yesterday. It was the playing of a man with the technic of a great virtuoso and the soul of a true artist, and more than this it is impossible to say.—London Globe, December 5, 1911.

Max Pauer has speedily won himself a position among the giants of modern pianism, and his recital at the Bechstein Hall still further strengthened his reputation. He is an artist of strong personality, which is reflected in a style that is singularly individual. We should sum him up in a word as being pre-eminently a manly player. We have rarely heard such a rich, full-blooded performance of Brahms as he gave us in the sonata in F sharp minor. In Schumann's "Kinderscenen" he showed himself in a tenderer and gentler vein, and in a Weber sonata he was as brilliant and dashing as any one could desire.—London Daily Graphic, December 5, 1911.

Max Pauer's program at the Bechstein Hall last night could not have been better adapted to show the pianist's remarkable gifts and, varied though it was, he was never at a loss in suiting his style to its exacting requirements. No stronger contrast probably exists than that between the turgid complexities of Brahms' sonata in F sharp minor and the pellucid simplicity of Schumann's "Kinder-

scenen," yet both were played with perfect insight and the authority that is to be found only in the work of a great artist. Technic and temperament are so completely controlled that Herr Pauer's splendid executive ability is always subservient to the claims of interpretation, and even in the most exuberant moments of the Brahms there was none of the rhetorical effect that too often accompanies a highly developed technic. The intimate feeling of the "Kinderscenen" was realized with an entire absence of the exaggerations in which most pianists seem to think it necessary to indulge, and the performance was perhaps the most delightful feature of a recital that can be praised without reservation.—London Daily News, December 5, 1911.

Max Pauer played with manly force and splendidly clean technic at his piano recital at Bechstein Hall last night. He had made up an unconventional and extremely exacting program. He lightly carried off the burden on herculean shoulders and completely confirmed the impression he made last summer, on returning after a long absence to this land of his birth, that he is a great pianist. It was good to see Mr. Pauer's achievements last night met with the heartiest appreciation, for he began his concert in no conciliatory fashion with the transcription of an organ concerto (D minor) by W. F. Bach (J. S. Bach's eldest and greatest son), and with the young Brahms' rough-hewn, granitic sonata in F sharp minor, op. 2, a work which usually sounds intolerably dreary.

It is no exaggeration to say that there was grandeur in Mr. Pauer's wrestling with this stern music. He then proved his command over all varieties of lighter shades of tone in Schumann's "Scenes of Childhood" and also played a gay Weber sonata (op. 24), the rondo of which was taken at a great pace and at the same time with complete grip of every trait.—London Daily Mail, December 5, 1911.

Newman's Tribute to Anna Pavlova.

On the occasion of Anna Pavlova's appearance at the Prince of Wales Theater, London, Ernest Newman, one of England's foremost music critics, had the following to say in the Birmingham Daily Post of December 5, 1911:

Like everything that is unapproachably beautiful of its kind, Pavlova's art is cruel to whatever else comes within its orbit. She is supported by a number of dancers so obviously first rate that had we not seen Pavlova we should be all thanking Daniel Mayer for giving us the opportunity of watching them. And then Pavlova comes on the stage, and we realize that the best of the others is only a Rubinstein or a Thalberg trying to bear up against a Liszt. "The whole man thinks," said George Henry Lewes. The secret of Pavlova's predominance seems to be that the whole personality dances, and nature has evidently taken the utmost pains to make Pavlova's personality multiplex and perfect for the special ends for which it has been designed. We can easily see the truth of this by imagining even the most beautiful face among the other dancers substituted for hers. Her dancing might remain externally the same, yet something of the charm and the suggestive mystery of it would be gone. For Pavlova's face, like the rest of her, is an enigma that she probably does not comprehend herself. Who can say whether that fascinating but baffling expression comes from extreme simplicity or extreme subtlety of soul? One can think of nothing quite so eloquent, yet so elusive and indefinable, since the smile of the Mona Lisa. The changing lights and contours of Pavlova's eyes and mouth are always one with her limbs and her hands. She is the complete dancer; in fact, a dancing soul where the others are only dancing bodies. How fully this is so was evident from the curious aspect the music took on relatively to the dancing when she was there and when she gave place to the others. With the best of these one always felt that it was the music that had been written first and that was now being translated into bodily movement; and good as it all was, the derived version had something of the infelicity of even the best translation from another tongue. With Pavlova one had the extraordinary sensation that the dancing was the original medium of expression, and the music—even such music as a Chopin waltz—the translation. Her consummate art, indeed, seems to rob music of the quality that we thought was its greatest glory—the lovely bodiless play of tones and rhythms and colors that have no counterpart in grosser nature. When the others dance, it is they who seem to be rendering the immaterial into the material; when Pavlova dances, she refines movement and gesture so far down to their pure essence that it is the music that seems in comparison slow and heavy with the burden of mere crude matter in it. The thing would be unbelievable had not one seen it.

The secret of the charm that dancing has for us seems to be, indeed, that it abstracts the grossness from the world, and especially from the human body, and gives us the delightful sense of harmonious motion with the minimum of matter to be moved. Could we analyze our feelings down to their fundamentals, we should probably find that our joy in fine dancing was one in nature with the ecstatic swoon of the mystic, or the rapture of the philosopher who discovers some simple formula that sums up and explains a whole wilderness of apparently unrelated facts. The Pythagorean doctrine that everything in the universe depended on and was the mere objectivation of numbers is a product of the same mental mood. Nature, as we all know, loves to work, and apparently aspires to work, along lines of symmetry and balance; we see it, for example, in the patterns she draws on frosty glass, in the rational coherence of crystals, and in the wonderful designs she traces in mica. And whenever we get an art that seems to resolve life, as it were, into the play of atoms and forces dancing symmetrically about a center, we get a strange satisfaction that, no doubt, comes from the sense that we are being given the philosophical reason of things without any admixture of the gross matter in which reason, in the real world, has to incarnate itself before it can find being and expression. The supreme type of this kind of art is to be had in certain music of Mozart's, that seems to be free of all contact with the texture of life and yet to make life amazingly simple and entrancingly lucid. Dancing is, also, surely, an art of

numbers, giving us the proportions and relations of things without the materiality of them; and it is perhaps at its purest when it aims at no more than symmetry in motion, and shows us motion, as Pavlova does, refined down to almost its pure elemental terms, the sense of the co-operation of the fleshly body being restricted to the irreducible minimum. To what dazzling ends this abstract art can be used is well seen in one of the "variations" in the "Pas de deux" that Pavlova gave us last night, where we had the illusion of watching the dartings of some gorgeous dragon-fly, a thing compact of nothing but disembodied swiftness and iridescence. In its way it was the most astounding thing Pavlova did. But pure abstraction of this kind is as rare and difficult a thing in dancing as in music; in both arts there must generally be some hint of outer things and of emotions lived through. It is these hints, almost imperceptible in their reticence, that makes Mozart's music at times so inexpressibly sweet and pathetic, and that gives its tenderness to some of Pavlova's dancing. Her triumph in external suggestion was in "The Passing of the Swan"—a miracle of delicate realism in a subject where realism expressed through human tissues would, one would have thought, have been impossible. It was possible last night only because Pavlova's body is like a fine violin, responsive to the tiniest vibration of feeling. Pathos in dancing could surely go no further than this. It was in the C sharp minor waltz of Chopin, however, that she most effectively made the music, tenuous as it is, seem a merely coarsened reflection of herself. Here one was amazed at the fidelity with which every nuance in the rhythm, the color, or even the tonal intensity of the music had its counterpart in the dancing. At one point, where the music fell from a piano to a pianissimo, Pavlova actually, by some incredible and unanalyzable magic, gave the illusion of toning down her own normal silence of motion to an even greater degree, as it were, of



Photo by E. O. Hoppé.

PAVLOVA.

noiselessness. There seems nothing, in fact, that her art cannot express. One happy instance of the way she correlates the music and her movements so perfectly that the two seem only the obverse and the reverse of the same thing was seen in her treatment of the pizzicato movement from Delibes' ballet, "Sylvia," which was interpolated into the "Coppelia." Anything more piquant and at the same time more lovely than her toe-tapping in the string pizzicato sections and the sudden transition to a snuaver style when the melody passed to the flute and the clarinet could hardly be imagined. We shall all do well to see her again and again, for this generation is not likely to provide us with her equal.

Only a word of general praise can be found for the other dancing—it was full of variety and fascination—and for the excellent playing of a small orchestra under Theodore Spier.

Lowe Pupil Scores Again.

The recent singing in Leipzig of Frau Grete Jolles, a pupil of Richard Lowe, of Berlin, elicited the following criticisms:

A sympathetic impression was made by Grete Jolles' well trained, well sounding alto voice, with its voluminous high notes and also by her interpretation, which was full of deep feeling.—Leipziger Tageblatt.

Frau Jolles sang songs by Liszt, Brahms, Strauss and Wolf with charm and grace. She possesses a beautiful voice, which pleases more and more the oftener one hears it. Her delivery revealed intelligence and education.—Leipziger Zeitung.

In Tschaiowsky's songs Grete Jolles was at her best. The warm mezzo-soprano voice of the artist, whose offerings show serious endeavor, was uneven at first, but as the evening wore on it sounded even softer and more voluminous.—Leipziger Neueste Nachrichten.

Grete Jolles is a talented singer. Her voice has volume and warmth of timbre. I heard her sing very tastefully an aria and also some lieder by Stradella.—Berliner Tageblatt.

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contralto, Darmstadt; Mme. Carolyn Ortmann, soprano, Grand Opera,

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tein-Reppes, Grand Opera, Germany; Bessie Bowman-Estey, so-

prano; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, so-

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ST. LOUIS

St. Louis Mo., December 25, 1911.

At the Sunday concert in the Odeon this week, a recent comer to St. Louis was heard in several very pleasing vocal selections. Annabelle McIntyre Dickey is a contralto with a rather small, but unusually sweet voice, and she was warmly received by an enthusiastic audience. Unfortunately, this same audience was not as large as it has been at the other popular concerts of this season. This fact was undoubtedly due to the Christmas rush, for the program, itself, was an especially attractive one and had been chosen with great care. Several selections, particularly appropriate for the day, were beautifully rendered, the "Pastorale" from Bach's "Christmas" oratorio being among the best. For encores Conductor Zach gave Gillet's "Mill," which for the past three years has been an established favorite with St. Louisans, and Mendelssohn's "Spring Song." Symphony audiences, for the most part, seem never to tire of this latter number, although there are a few regular attendants of musical affairs who feel—and rightly so—that the selection, beautiful though it is, has been played rather too often in St. Louis of late years. This criticism is not made in order to suppress it, or even with a desire to keep it off of future symphony programs; it is simply stated in extenuation of those few musically saturated people who cannot hide a faint feeling of distress when the familiar strains break in upon their "listening ears." These Sunday concerts, however, are not for the favored few, but for the masses; and what selection is there that is more melodious or that could make a stronger appeal to these lovers of music in embryo? "The Mill," on the other hand, is not only a quaint, lovely little selection, but one that is always welcomed by everyone, including even the most blasé of Mr. Zach's admirers. It was beautifully rendered on this occasion by the St. Louis Symphony Orchestra and it cannot be repeated too soon or too often. Mrs. Dickey, in her rendition of the famous "Samson and Delilah" aria, pleased, but in her encore, "Kathleen Mavourneen," she went still further, for she charmed. This latter number seems particularly suited to the soft sympathetic quality of her voice.

At the next regular subscription concerts of the Symphony Society, to be given next Friday afternoon and Saturday night, Arthur Shattuck, pianist, will be the soloist. These concerts are always more than worth while, and deserve the loyal support of every St. Louisan who is at all interested in the musical welfare of the city.

The December meeting of the Rubinstein Club was held Tuesday evening, December 19. The Musical Arts Building Hall, where the concert was given, was filled with a host of friends and people who appreciate good work and honest endeavor in the musical field. This club contains some of the city's best talent and the meetings are invariably a pleasure to those who attend them.

Mrs. Franklyn Knight, one of the leading vocal instructors in St. Louis, as well as one of the best contraltos, has gone to Kansas City for the holidays. Before returning to the city she will give a recital there, which is certain to be enjoyed by those fortunate enough to hear her. Mrs. Knight is a very charming woman and as soloist of First Church of Christ, Scientist, of St. Louis she has been heard often by an unusually large number of admirers. Her vocal pupils are decidedly fortunate individuals, for in addition to the benefits to be attained under her instruction they have the advantage of an acquaintance with a thoroughly delightful woman.

Seats for the February engagement of the Philadelphia-Chicago Opera Company are selling rapidly, but there are still a few left. All St. Louisans who are desirous of some day possessing an opera company of their own should see to it that the four performances to be given here in another month are financially successful. An artistic success is all very well in its way, but unless St. Louis can make grand opera pay it can never hope for anything more than an occasional visit from a second class company. It therefore behooves each one of us to take an active interest in the coming performances and to do our utmost to make them a success from every point of view.

Conrath's Conservatory of Music presented its pupils in a recital on December 12, and friends of those who participated were most enthusiastic about the program. Louis Conrath, the director of the conservatory, supervised the entertainment, which was a very attractive and pleasing affair.

Lola Pierson is now singing in the double quartet at Temple Shaare Emeth, under the direction of A. I. Epstein.

stein. Miss Pierson's pleasing soprano voice is at its best in choir work and she is to be congratulated on having obtained a position with Mr. Epstein, whose masterly handling of the organ is too well known to require any further praise.

AMELIE GOLDSMITH.

Giuseppe Fabbrini, Neapolitan Pianist.

The following are excerpts from the press on Giuseppe Fabbrini's success with the Minneapolis Symphony Orchestra on December 10:

Giuseppe Fabbrini, a recent acquisition to Minneapolis' music circles and a pianist who betrays in every bar his fiery Latin temperament, was the soloist and played Rubinstein's D minor concerto. Just why Fabbrini should choose a work of the moody Russian virtuoso, when with his Neapolitan ardor he would be particularly at home in the works of the modern Italians, was a little perplexing. The first movement and portions of the moderato assai, which



GIUSEPPE FABBRINI.

followed, showed Fabbrini at his best—brilliant arpeggios, equally brilliant scales, equally good staccato and legato and smooth chromatic thirds and sixths, together with a coaxing singing tone in the solo passages. The audience received Fabbrini most favorably and he played as an encore a scherzo by his teacher, Martucci, abounding in brilliant pianism.—Minneapolis Journal.

The soloist of the afternoon was Giuseppe Fabbrini, the new piano principal of the Minneapolis School of Music and Dramatic Art. Fabbrini is one of the clearest technicians at the instrument that we have had in our midst for some time. He plays with scholarly precision and with good display of solid skill. Each movement of the brilliant concerto was greeted with applause. At the close, the soloist was repeatedly recalled and rewarded with a pyrotechnic scherzo by Martucci.—Minneapolis Progress.

If the soloist of the program, Mr. Fabbrini, can prove his remarkable ability to execute and make living some of the Beethoven, Mendelssohn or Chopin concertos as he did the pitifully thin material of Rubinstein's fourth concerto and his encore of a scherzo by Martucci, he will be a most welcome and valuable addition to our honorable colony of Minneapolis pianists. Although Fabbrini got in vastly more correct notes than the Iconine Rubinstein himself could have done and disproved the axiom that "Something cannot be made from nothing," yet even so accomplished a pianist could hardly make enough to repay the labor of its preparation.—Minneapolis News.

MUSIC IN LOUISVILLE:

LOUISVILLE, Ky., December 22, 1911.

The third appearance of Pepito Arriola in Louisville attracted a select audience to Macauley's Theater on Tuesday afternoon, to hear the youthful prodigy in a program ranging from Beethoven to Liszt, which he played with all the comprehensive power which has made him one of the wonders of the musical world.

The Louisville Quintet Club gave its third concert of the present season Tuesday night in the Woman's Club to the largest audience which has yet attended. Constant practice has given these musicians a unity and compactness of tone which enhances their work materially. The so called "Mozartian" string quartet by Haydn; Beethoven's quartet, op. 112; Hugo Wolf's "Italian Serenade," and Saint-Saëns' piano quintet comprised the program, which was performed in a finished manner. Mrs. J. E.

Whitney, Mrs. Alinde Rudolf, Karl Schmidt, Victor Rudol and Charles Letzler deserve the highest praise, not only for their admirable performance of these difficult numbers, but for having maintained the Quintet Club through six years of successful achievement. On Sunday afternoon the Louisville Choral Club, directed by Clement Stapleford, sang Beethoven's great Mass in C at the Warren Memorial Church. This is an assembly of trained solo voices, and the inspired harmonies of this incomparable work were delivered with an appreciation and understanding which deeply impressed the large congregation. The soloists were Elsie Hedden, Mrs. L. D. Robbins, Noile Mitchell and P. J. Schlicht. Carl Shackleton, at the organ, supported the voices with taste and sympathy.

The usual Christmas performance of "The Messiah" was given by the Musical Club at the Methodist Temple on Friday evening, December 22, with a chorus of about 150, under the direction of Anthony Molengraff, with Mrs. Molengraff at the organ. The ensemble numbers reflected much credit upon Mr. Molengraff's training and were thoroughly pleasing. The soprano role was sung by Jessie Broadbush Stone, whose unfortunate illness prevented her from quite finishing her portion of the performance. Virginia Shafer's beautiful contralto voice was heard in the solos, "He Was Despised," "Oh, Thou, That Tellest" and "He Shall Feed His Flock." Edward Hill, the tenor, has recently returned from study with Arthur Fagge, in London, and his interpretation of the solos and recitatives allotted to that voice were eminently satisfactory. Arthur Middleton, of Chicago, was the only imported singer. His powerful and resonant bass voice responded easily to every demand, and his singing was characterized by superb freedom and vitality. He is one of Louisville's favorite artists, having appeared at the May Festivals here, and he re-established himself in the hearts of his hearers by his noble and impressive singing of the exacting solos in Handel's masterpiece.

K. W. D.

MUSKOGEE MUSIC.

MUSKOGEE, Okla., December 16, 1911.

Gertrude Wakefield Hassler, the vocalist who is assisting Charles Wakefield Cadman this season in his "American Indian Music-Talk," delighted her audiences here during a recent Southern tour. Her voice is a rich mezzo-contralto of considerable range and power, and is well adapted to the moods and whims of the singer, who so exquisitely portrays the Indian in his various moods and temperament. Miss Hassler is doing most creditable concert and church work.

The last program of the Ladies' Saturday Music Club was a splendid one, led by Mrs. Livingston and presided over by the second vice president, Francis Marion Davis. The following members took part: Lelah Frances Manson, Gladys Beall-Way, Mrs. W. F. Wyld, Mrs. Beard, and Marie Anderson. The composers represented were Cadman, Spross, German, Chopin, D'Albert and Needham.

Helen Renstrom, Oklahoma City's charming young singer, has been filling a series of engagements in this city. Her voice is a most promising one.

The series of concerts recently given in the South by Charles Wakefield Cadman were so well and enthusiastically received that he has been prevailed upon to make a second tour of Oklahoma, Texas, Louisiana, Mississippi and Florida during January and February.

The Society Minstrels, for the benefit of the Muskogee Commercial Club, was an event of the past week and enjoyed by packed houses at both performances.

The State loses a valuable pianist and professional accompanist as well as the most charming woman in the removal of Mrs. W. C. Newland, of Oklahoma City, to New York City. She was a member of the Ladies' Music Club, and the Piano Club, and also State chairman of the music committee of the State Federation of Women's Clubs.

Lottie Lee Henderson, a pianist of ability, is located in Tulsa, thus adding another star to the galaxy of musicians in that fair city. She is a member of the Hyeckha Club of that place.

C. L. S.

As It Is Told—They were waiting for dinner and the virtuoso, who was to play afterward at the musicale, was whiling away the time at the piano. "How would you like a sonata before dinner?" he asked. "Hardly," returned the host. "I had four on the way home."—Boston Transcript.

"Doesn't music uplift you?"

"Yes. When the girl in the next apartment begins to practice, I always take the elevator to the roof."



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Brilliant Nordica Reception.

A brilliant assemblage of persons distinguished in social and artistic circles was entertained in the ballroom of the St. Regis Hotel, New York, on Thursday afternoon, by Mrs. George W. Young (Madame Nordica), the occasion being a reception in honor of Baron and Baroness Je Meyer of London. It was Madame Nordica's intention to hold the reception in her own home, 8 West Ninth street, but owing to the form of the entertainment a much larger place was required. The guests were seated around the sides of the room, the various numbers on the program being given in the center. These consisted of dances, humorous songs, piano solos and songs by a negro quartet. Tea and refreshments were served. Madame Nordica was becomingly gowned in blue and purple chiffon and wore a diamond cap with a black aigrette.

Among the guests were Mrs. Benjamin Guinness, Mr. and Mrs. Charles B. Alexander, Mrs. Roche, Mrs. Prescott Hall Butler, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Rafael Govin, Mr. and Mrs. James B. Duke, Mrs. Hermann Oelrichs, Lota Robinson, Mr. and Mrs. Otto H. Kahn, Rawlins Cottenet, Mr. and Mrs. Harry Harkness Flagler, Elsie de Wolfe, Mr. and Mrs. Frank S. Witherbee, Magistrate Peter T. Barlow, S. L. M. Barlow, Mr. and Mrs. Charles M. Oelrichs, Marjorie Curtis, Dorothy Taylor, Jules Glanzer, Ethel Barrymore, Margaret Illington, Mrs. M. Lawrence Keene, Mrs. Newlin Hooper, Miss De Forest, Mr. and Mrs. Oscar Richard, John E. Cowdin, F. Townsend Martin, Mr. and Mrs. Jules Bache, Mr. and Mrs. Albert H. Gary, Harry S. Black, Mr. and Mrs. Frederick Edey, Louis Blumenberg, Mrs. John G. A. Leishman, Countess de Gontaut-Biron, Mr. and Mrs. Theron Pierce, Mr. and Mrs. Archer M. Huntington, Mr. and Mrs. William D. Guthrie, Mr. and Mrs. Charles H. Ditson, Mr. and Mrs. William A. Perry and Mr. and Mrs. E. De Clifford Chisholm.

Haile Song Recitals.

The first of the two song recitals by Mr. and Mrs. Eugen Haile will be given on Tuesday, January 9, at 3 p. m., in Rumford Hall, 50 East Forty-first street, New York. Seats are available at Luckhardt & Belder, 10 East Seventeenth street. The program, composed entirely of Mr. Haile's songs, is as follows: "Abschied von der Geliebten," "Unendliche Liebe," "Zerlung der Erde," "Abendlied," "Frage u. Antwort," "Schoen Roeslein," "Mailaunen," "Soldaten Rommen," "Kleines Bächlein," "Waldeinsamkeit," "Ade, mein Schatz," "Die Kürze," "Ein Widerschen," "Steht ein Haselstrauch," "Ein

Freund ging nach Amerika," "Im letzten Haus," "Wenn deine Lieben von dir gehn," "Meine Seele," "Weihnachtslied," "Stilles Glück," "Gautschela" (Swabian cradle song), "Christabend."

Tomaso Egani to Return.

Tomaso Egani, the American tenor, must be numbered among those who have met with great success with the British public. Mr. Egani will shortly return to the United States to fill a series of concert engagements in the Middle West, after which he again will return to Europe for a number of guest performances in Germany in the Wagnerian music dramas. While touring in Ireland last spring with his own concert company, Mr. Egani was engaged by the management of the Italian Grand Opera Company, then touring Ireland and the English Provinces, for a series of special performances. His success with the



Photograph by the Dover Street Studios, Ltd., London, W.
TOMASO EGANI.

public was so great that he was engaged for the remainder of the season as leading tenor. Mr. Egani has been singing in Italy for the last three seasons in all the leading tenor roles of Italian operas.

Carrie Hirschman Plays in Newark.

Carrie Hirschman, a gifted pianist who has appeared successfully in many cities of this country, played in Newark, N. J., last month. The critic of the Newark Evening News, in the issue of December 16, wrote as follows about Miss Hirschman's art:

A pianist of sterling worth is Carrie Hirschman, whose performances of the Schütz-Evler arabesque on Johann Strauss' "Blue Danube" waltz, Liadoff's "Music Box," Leschetizky's transcription for the left hand of the sextet from "Lucia" and Liszt's twelfth Hungarian rhapsody were so well liked that repeated recalls induced her to play Poldini's "March Mignon" and Joseffy's "At the Spring." Her technical equipment is such that she disposes easily of formidable difficulties and in the Liszt rhapsody she summoned stirring dynamic power to her work, while vitalizing her performance by charging it with fiery spirit.

Condensed Opera.

[From the London Daily Mail, December 9.]

A remarkable dispute about the public performances of a well known tenor came before Justice A. T. Lawrence and a special jury yesterday. Philip Brozel, the tenor in question, sued Joseph Beecham, carrying on business as the Thomas Beecham Opera Company, for damages for breach of contract and wrongful dismissal. The defense justified the action of the defendant company.

F. E. Smith, K.C., who opened the case, said that Mr. Brozel is a man of great distinction in his profession. The defendants had thought it necessary to justify their dismissal of him on the ground of professional inefficiency.

Spencer Brewer, K.C., for the defendants, said that the word was "unsatisfactory," not "inefficient."

Mr. Smith then went on to tell how, in 1910, an agreement was entered into by the Beecham Company to produce a "potted opera" at the Palladium. There was to be a repertory of five operas. Mr. Brozel signed a contract to sing during a twelve weeks' run. His salary was to be £70 a week.

Mr. Brozel's first appearance was in "Tannhäuser," counsel's story went on. Thomas Beecham conducted, and was presented with a laurel wreath at the close of the performance. He was so pleased with the success of the performance that he came and complimented Mr. Brozel in his dressing-room.

Mr. Smith then described how the management of the Palladium made a complaint to the Beecham Company about Mr. Brozel's singing. The real trouble, said Mr. Smith, was another matter, and Mr. Brozel was made a cat's-paw.

Afterward Mr. Brozel received a letter terminating his engagement on the ground that his singing was unsatisfactory. Counsel said the real cause was a quarrel between the Palladium and the opera company.

Mr. Brozel, in his evidence, said his voice was suited to any building. The larger, the better.

Possible of sounding in any part of any building?—Yes. I wish you would give me an opportunity of singing now. (Laughter.)

Could you have sung your evidence better? (Laughter.)—A thousand times. I would much prefer it. (Laughter.)

Other witnesses were called, among them Charles Manners, who said he had always looked upon Mr. Brozel as one of the greatest operatic singers, with Joseph O'Mara and John Coates.

The hearing was adjourned.

Lawson Accepts New Position.

Dr. Franklin Lawson, the tenor who has held the solo position of many prominent New York churches, including two years at the Brick Presbyterian, two years at St. Bartholomew's P. E. Church, and six years at the South Reformed Church, which has recently moved from Thirty-eighth street and Madison avenue to Eighty-fifth street and Park avenue, has accepted a position at St. James Protestant Episcopal Church.

Dr. Lawson is also well known through his Musicology, concerning which the New York Evening Post of December 23 said:

Dr. Lawson has had an idea for several years, which a little over a year ago he proceeded to carry out, and which has now passed the trial period and is pronounced by those who know to be a success. For many years it has been said that there was not enough co-operation among musical people, and that only jealousy and harsh criticism prevailed among them. Most professions get together and not only try to perfect the individual, but also strive to raise the standard of the profession itself. Dr. Lawson has conceived the idea of bringing musical people together during the summer months, where matters of importance may be discussed, new works and artists heard, new plans formulated, friendships made and acquaintances formed, by means of which the ambitious and worthy will be able to get into touch with those of influence. The place which Dr. Lawson has purchased for the purpose is an ideally located estate of nearly four hundred acres on the south shore of Rhode Island, just east of the renowned Watch Hill. He has given it the unique name of "Musicology." Here members may own their own little inexpensive bungalows, have an ideal place for recreation and rest, and spend a truly profitable summer vacation. The plan is to have it a summer music center, with all advantages for the mental and physical upbuilding of musicians and music loving people.

Why Brother Got Angry.

When the elder brother of the Prodigal Son came near his father's house, he heard, according to the Authorized Version, "music and dancing." Dr. Rendel Harris, in an address at Westminster College, Cambridge, says that the word for music in the original is "symphony," and that symphony means the bagpipes. Wycliffe's version gives the word symphony, but no other translator has done so. Wycliffe also says that he heard "symphony and a crowd." Now, crowd is the Welsh *crwth* or harp. In view of the two instruments, Dr. Harris says that the elder brother had some justification for getting angry.—Christian World.

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MUSICAL OREGON.

PORTLAND, ORE., December 23, 1911.

Local music lovers turned out in large numbers on Sunday afternoon, December 17, to hear the second concert of the new Portland Symphony Orchestra. All the newspapers praised the concert and the conductor, Carl Denton. The audience enjoyed the heavy works as well as the light ones. This organization of fifty-seven men is meeting with much success. Among the compositions on the program were Beethoven's "Leonore" overture No. 3; Schumann's first symphony, op. 38; Meyer-Helmund's "Rococo" serenade and works by Gounod, Drigo and Wagner.

The Pacific University Glee Club and Orchestra, of Forest Grove, Ore., appeared in the White Temple, December 15. Frank Thomas Chapman directed the concert.

A very enjoyable concert was given in the Masonic Temple, December 19, by the Apollo Club, Portland's big male chorus. The club, under the able direction of William H. Boyer, is doing good work and the concerts are always looked forward to, with much pleasure. The program, which brought out the club's many merits, included Allison's "On Board the Derelict," Filke's "Spring Night," Liebe's "Charm of the Night," Dudley Buck's "Good Night," the "Battle Hymn of the Monks," and other numbers. Three selections were sung à capella. Louise Brehany, soprano, of San Francisco, was the soloist, and offered six pleasing songs. Edgar E. Coursen and William C. McCulloch were at the piano.

Last Wednesday evening the University of Oregon Glee Club, of Eugene, gave its sixteenth annual concert in the Heilig Theater. Melvin Ogden and R. Burns Powell were the directors.

Two meritorious concerts were given by the Mountain Ash Male Choir, T. Glyndwr Richards, director, in the Bungalow Theater, December 11 and 12. Wales, Great Britain, is the home of the choir.

Vladimir de Pachmann, the noted pianist, will favor this city with a recital on January 5.

JOHN R. OATMAN.

Bispham on Singing in English.

"An entertaining and instructive lecture as well as a delightful concert," is the way in which several Western critics have characterized David Bispham's song recital appearances. On the Pacific Coast, where the baritone has been heard of late, he has established himself as a favorite more firmly than ever.

"In his enthusiasm in preaching the gospel of songs in English the singer was rather didactic, to be sure," remarked one critic, "but he tempered this spirit with wit and occasional moments of fun. He gave an illustration of the possibilities of the English language as a medium for expression in singing and speaking that must be an inspiration to all who heard him."

In expressing his views on his favorite theme, Mr. Bispham is quoted as saying: "A man who sings in any but the language of his audience delivers only half his message. I am making an effort to show the folly of giving recitals in foreign languages, by singing my programs all in English. I am not doing this because I am a missionary or anything of the kind. I am doing it because to me it is the right and natural thing to do. I do not care a baubee about traditions or the pooh-pooh of the near artistic; and it needed a person with such an attitude to begin the work of singing English programs to English-speaking audiences."

Second Lamson Recital.

Tuesday evening, January 9, Gardner Lamson, the Wagnerian interpreter and lieder singer, will give the second of the series of three recitals at Carnegie Lyceum, New York. Mr. Lamson was one of the best known concert, oratorio and recital baritones a number of years ago. He subsequently went to Europe and became a member of the forces of many of the opera houses in Germany, where he won fame in Wagnerian roles and as an interpreter of song.

Following is Mr. Lamson's program for the next recital:

Der Wanderer Schubert
An die Musik Schubert
Omnipotence Schubert
Si tra i Ceppi (Berenice) Handel
Prologue to Pagliacci Leoncavallo
Eight Hungarian Gypsy Songs Brahms
Scene from The Flying Dutchman, First Act Wagner
Barbara Allen English
Tom Bowling English
Pan Fitzerl Irish
Scots wha hae wi' Wallace bled Scotch

Elsa Marshall, a Successful Artist

Elsa Marshall, the Cincinnati soprano, is a favorite concert singer and is in demand especially as assisting artist



ELSA MARSHALL.

with choral clubs. On November 11 she gave a recital for Mr. and Mrs. Norman W. Harris, of Drexel Bou-

vard, Chicago. It was a program of some twenty songs of varied character, English, French and German, and representative composers, which elicited complete satisfaction. Elsie de Voë-Boyce played the accompaniments very artistically.

On December 1 she was the soloist of the Cincinnati Mozart Club, and it is said that the people are still talking of her splendid success, as she was in fine voice and the audience was most responsive.

December 14 saw Miss Marshall again in Chicago, singing at the Madrigal Club concert, and her warm reception there, before a critical audience, mostly strangers to her, was most gratifying. Mr. Clippenger, the conductor, was more and more delighted with her work as the evening advanced, and even said he had never heard so fine a reading of Wolf's "Verborgenheit." As an encore, Liza Lehmann's charming "Cuckoo" delighted all. The flowers presented to her that evening after every group of songs were lovely.

Besides all this, she has sung at the Woman's Musical Club and at the Cecilian Club of Cincinnati, and will sing on January 2 at the Matinee Musical Club, and again later, in March, at one of that club's big open meetings. January 24 she will sing with the Cincinnati Symphony Orchestra in Hamilton, Ohio.

Following are several press notices:

Elsa Marshall, the soloist of the evening, sang in her usual charming manner. Interpretatively, she was at her best in the wonderful "Verborgenheit," and in the little ballad by MacDermid.—Cincinnati Post, December 4, 1911.

The soloist was Miss Marshall, who is quickly rising in her profession. Her voice is a beautiful soprano of good volume, which she uses with taste and consequent effect. Though her aria from "Ernani" was well done, she was more in her sphere in the two groups, especially in the English. The German group was most artistically done, especially Wolf's "Verborgenheit" and Von der Stucken's "Falli, Falla." The entire English group was beautifully done, her interpretations being most delightful.—Cincinnati Enquirer, December 2, 1911.

Elsa Marshall, soprano, who contributed three groups of songs, has a pleasant voice and sang with understanding.—Chicago Evening Post, December 15, 1911.

The Mozart Club concert won a higher interest by the co-operation of Elsa Marshall. The young artist has a beautiful voice, well trained and of lyric timbre. She does not lack temperament and one hears in all she sings her warmth and feeling. The success of the singer increased with each new song, and to the well deserved applause she responded with an encore. Many flowers were tendered her as well.—Cincinnati Free Press, December 3, 1911.

As soloist of the evening appeared the soprano, Elsa Marshall, who had a brilliant success, especially in Hugo Wolf's "Verborgenheit," Mozart's "Vellchen" and MacDermid's "The Song that My Heart Is Singing."—Cincinnati Volksblatt, December 3, 1911.

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LEIPSIK

LEIPSIK, December 14, 1911.

The ninth Gewandhaus concert under Arthur Nikisch served to introduce, for the very first performance anywhere, the manuscript, "Overture zu einem Schauspiel," op. 4, by the thirteen year old Erich Wolfgang Korngold, of Vienna. The complete program consisted of the "Euryanthe" overture, the "Judith Siegeslied," by H. van Eyken, sung by Ilona Durigo; the Korngold overture, the four Strauss songs with piano (Nikisch), "Ruhe, meine Seele," "All mein Gedanken," "Freundliche Vision," and "Winterliebe"; the Brahms fourth symphony. The Korngold overture plays for thirteen minutes in heavy modern scoring of great tonal brilliancy and polish. The present state of the boy's uncommon genius manifests itself in occasional rare touches, rather than in the main character of the musical dialect employed. Thus one would have to classify this work as often related to the Richard Strauss type of phrase building, and it has the occasional



LATEST STRAUSS CARICATURE.

ecstatic lyric content of nearly every Strauss composition. Though these general features are perfectly easy of identification, the overture is none the less a remarkable example of beautiful music, written in steady inspiration and perfect sequence. The boy composed the work last summer while on vacation. He composed three or four pages of the full score daily, writing with lead pencil in free discourse, entirely without the use of sketches. His original score was the one used during the copying of the orchestral parts, and the work will probably be engraved from the same. Among characteristics that one observes at a first hearing are the strange throbbing effect produced by some mordant or short trill of the muted violins. The horns come into heavy modern operatic sighing to harp accompaniment, and the interrupted throbbing resumes over muffled horn in beautiful slow song. After some kind of proclamation over the whole orchestra, the Strauss relation first becomes strongly apparent in the large episode directly ensuing. There is further a very beautiful piece in modern operatic spirit, played quietly by clarinet, then soon reinforced by the entire orchestra. A short, broad waltz in full dance manner is introduced and still later repeated. There is a great deal of the Richard Strauss spirit again until near the close, where the horns blow in other character and splendid effect. There was much applause at the public rehearsal, and upon Nikisch's indication the youthful composer bowed repeatedly from the high directors' box at the rear of the hall. As for the rest of the program, Nikisch gave a great reading of the Brahms symphony. The singer pleased immensely with a beautiful voice and fine art.

The above public rehearsal having been held at 10:30 o'clock on Wednesday morning, December 13, the Gewandhaus directory issued about one hundred invitations to the chamber music hall, where at 6:30 on the same evening Erich Korngold played for an hour from his own compositions. Except for one movement of the piano score of his older piano trio, op. 1, the compositions here played were for piano solo. All the works were played without notes. After being introduced by Arthur Nikisch, the boy began with the movement from the piano trio, and followed with the sonata, op. 2, concluding with three of his "Märchenbilder" (fairy pictures). The progress from the piano trio to the sonata was very marked, with frequent strange harmonic effects in going by. For the composing of these works the boy had also

employed the dominating musical dialect of his time, and that the poorer dialect of phrase building, modeled after the operas and symphonic poems, rather than after the better rhythmic and canonic type of Beethoven and the rest of the classics. However unlucky may have been the choice, one must never forget that the boy still represents an individuality of the highest rank, which is still more abundantly shown in the rare freedom of his fairy pictures. The proverbial wildness of youth is shown here in full bloom, and no musician is able to sit through a recital of these works without a feeling of being in the presence of a unique gift, still manifesting itself in reasonable health and order.

The fourth Philharmonic concert was one by its own mixed chorus and the Philharmonic Orchestra, conducted by Richard Hagel, of Braunschweig. Only two works were given and only the first heard for this report. These were the first act of Hans Pfitzner's romantic opera, "Die Rose vom Liebesgarten," and Karl Bleyle's "Lernt Lachen" for solos, chorus and orchestra. Hans Pfitzner is one of the modern composers who has occasionally written as "pure" cacophony as any one at all, and especially in his mysterious "Arme Heinrich," where in very slow tempos the discords sometimes grate to please the most fastidious. On the other hand, Pfitzner is fully gifted for writing absolute music, as he has done in some orchestral pieces, and especially in a number of chamber music works. So is the present opera of the "Liebesgarten" written continually in full melodic warmth, without neglecting to bring some highly individual and effective programistic writing for the orchestra. The excerpt here given was highly enjoyable entertainment in Hagel's splendid conducting. The solo voices were the very fine baritone of Hans Spies, of Braunschweig, and the agreeable tenor of Gustav Borchers, of Leipzig. For the Bleyle composition, Herr Spies was again presented; the other voice was that of Frau Grimm Mittelmann, of the Leipzig Opera.

Teresa Carreño participated in the fourth concert of the Bohemian String Quartet. The evening brought a Haydn C major quartet, op. 54, the new Tancieff G minor piano quintet, op. 30, the Beethoven F major quartet, op. 50. Both Carreño and the quartet were finely disposed, all playing in superb balance and tonal purity with great verve. The Tancieff quintet may represent as good music as the distinguished Moscow theorist can write. In setting together his musical materials to play for forty-five minutes he has come near falling to rambling, and particularly in the nineteen minutes' adagio and allegro play constituting the first movement. The materials of the 1st movement came nearly to falling apart, too. The work has no purely Russian themes, though occasional strains of Saga or some other old song spirit. The nearer musical ancestor would be Mendelssohn, the slow movement and the finale both containing Mendelssohn music ennobled, about like Brahms writing ennobled Mendelssohn for the slow movement of his F minor piano sonata. The great practical value of the Tancieff quintet is in the unusually brilliant playing opportunity which presents itself at every hand. The enthusiasm at the conclusion of this performance was at a high stage and the Bohemian's modesty left Carreño alone to answer for it.

Mischa Elman played in recital the Beethoven F major sonata, the Bruch G minor concerto, Bach chaconne and a half dozen solo pieces in his own and other arrangements. Percy B. Kahn assisted in the sonata and all the accompaniments. There was the usual good audience, the enthusiasm brought out numerous encores, and the critics were generally in unqualified praise of the recital, since that was about the only thing possible under the circumstances.

The violinist, Flora Field, played the Bruch concerto, No. 2, in D minor, the Sinding A minor suite, the Handel E major sonata and four solo pieces, including the Wieniawski A major polonaise. Without earning claim to extreme gift, the young artist is a highly accomplished violinist of agreeable school and good musical attributes. She presented the Bruch concerto in most of its great beauty and played still more brilliantly in the Sinding suite.

The 1st of the Kreutzer-Schmuller sonata evenings had the Bach E major for piano and violin, the Mozart E flat (Köchel, No. 481), Brahms D minor and Beethoven "Kreutzer" sonata. The playing was all accomplished in magnificent breadth and finest musical quality, up to the Beethoven. Schmuller then became indisposed and the concert was delayed fifteen minutes before he could pro-

ceed. Summarizing the work of the two artists, it may be termed scholarly at all times, and as for Schnuller, his playing often reveals intellectual qualities that place his work alone among modern violinists. No violinist can present Bach, Beethoven, Brahms or Reger adagio in greater breadth than he, while nearly any of the violin literature lies close to his hand. The Leipzig press has come into the habit of writing in terms of unqualified approval of Kreutzer and Schnuller's impressive music making in all the classic and modern schools.

Violinist Vladislav Waghalter could be heard in the Handel A major sonata with figured bass, and in the Bach first sonata for violin alone. Accompanist Walter Meyer-Radon also played the Schumann symphonic etüden. Waghalter is a player of very finished style, prompt, brisk temperament and fine school. The pianist came near distinguishing himself by beautiful playing of some of the Schumann, but finally spoiled the whole effect by much hurry and unclear interpreting.

In the joint recital of violinist Margarethe Kolbe and soprano Käthe Riedel, the violinist showed much more native property for concert appearance. The singer was musically well routined and careful in the declamation of the texts, but her voice was of minimum volume and doubtful health. The dozen lieder presented were by Schubert, Schumann, Hugo Wolf, Reger, Strauss and Sigfrid Karg-Elert. The latter composer's "Elternstolz" is the first of his songs to appear in concert here in recent seasons. It is highly lyric and probably usable as a song not in heavy mood. In the Corelli-Leonard "La Follia" and Wieniawski "Faust" fantasies, Miss Kolbe proved a very individual nature and abundantly musical person. Her treatment of the violin is in good procedure, if not yet attained to distinguished facility of the left hand. Nevertheless, her playing already affords genuine pleasure.

For some years the Russian Conservatory and University students in Leipzig have had an organization to aid those in need of help. Recently there has been organized an international Verein of students. Both organizations give occasional musical or mixed programs, followed by social features. The Russian Academic Verein's November program enlisted the singer Frau Dudolkewitch-Utz, pianist Lilli Asche, violinist Jan von Nivinski and cellist Ephraim Stuchewsky. Russian composers represented were Gretchaninow, Tcherenpin, Cui, Davidow, Tchaikowsky and Kalinnikow. The International Student Verein's December "English Evening" enlisted pianist Francis Quarry, soprano Elsa Alves, and a short English comedy was presented by Misses Lange, Duncan and Mr. Fitzgerald. Quarry played the Liszt third "Liebestraum" and Schubert-Tausig "Marschmilitär." Miss Alves sang Campbell-Tipton's "Spirit Flower," Foote's "I'm Wearin' Awa'," and Mrs. Beach's "Year's at the Spring." Tipton's song is one of great intensity and much lyric beauty, setting a poem by B. Martin Stanton.

In the song recital by contralto Elizabeth Gound-Lauterburg, accompanied by composer Robert Gound, the singer had all needed qualities of voice and refined musicianship, finally falling short of very impressive results through lack of intensity. Besides selections by Bach, Schubert, Wolf and Brahms, she sang five lieder by Gound, the titles including "Meine Mutter hat's gewollt," "Die Rose," "Wanderschaft," "Einsamer Pfeiffer" and "Schlagende Herzen." Without coming to distinction, these songs proved to be of commendable material in very good composing. As an exception, the last was decidedly under the influence of Richard Strauss, evidenced both in the piano writing and in the general musical character.

EUGENE E. SIMPSON.

Seventy Years Old.

The daughter of Louis Viardot and Pauline Viardot Garcia (names renowned in art and song), niece of Malibran and Manuel Garcia, Luise Pauline Marie Hérriette-Viardot, celebrated her seventieth birthday on December 14 at her villa in Heidelberg. Her artistic relations to Rossini, Berlioz, Liszt, Verdi, Meyerbeer, Rubinstein, Schumann, Gounod, Bizet and many other prominent persons have given her an enormous mass of literary material for reminiscence purposes. She was active as a teacher of song at the St. Petersburg Conservatory, at the Academy of Music, London, and for four years at the Hoch Conservatory, Frankfurt-on-the-Main, and also founded a singing course, years ago, in Berlin. She is today one of Heidelberg's prominent and artistic personalities.

"Evolution tells us," said the scientist, "that the ear is the modified breathing apparatus of the fish." "Don't believe it," said the superficial person. "It's utterly impractical. How could the fish manage to snore without waking himself up?"—Washington Star.

Hamlin Scores Triumph at Debut.

George Hamlin, tenor of the Philadelphia-Chicago Opera Company, recently made a triumphant debut in "Natoma," of which the Chicago press said:

George Hamlin, who made his debut in opera as the American lieutenant, not only sang with authority and with sufficient power to dominate the orchestra, save in its most strenuous moments, but made the English text beautiful by the clarity of his enunciation and the taste and intelligence with which he read his rather insignificant lines. His delivery of the "Ode to Columbia" resulted in one of the repetitions which the enthusiasm of the public made necessary. One may therefore pronounce his debut a success.—Chicago Daily Tribune, December 16, 1911.

George Hamlin, the Chicago tenor, made his operatic debut in the role of the lieutenant. He can rightfully score his first appearance as a great success. The same beauty of voice and clarity of enunciation which has made him a concert singer of the first rank has been carried into the field of opera with excellent results. He looked like a picture of Stephen Decatur and carried himself with ease and distinction. He sang brilliantly, particularly the "Columbia" song of the second act.—Chicago Journal, December 16, 1911.

George Hamlin had a jury of peers for his new association in music, but he is so keen in perception and was so well voiced that his work was worthy the praise that was enthusiastically accorded. He had his share of honors in the night and bore himself in soldierly fashion, a credit to the service, graceful in gallantry, and impressive in song to carry over the whirlwind of sound imposed in the heroic measure of the "Ode to Columbia."—Chicago Daily News, December 16, 1911.

George Hamlin made his operatic debut on this occasion. He created an excellent impression. His musicianship, his beautiful tone, distinct enunciation and finished style were as well marked in the vivid ensemble as ever. His success was sure.—Chicago Inter Ocean, December 16, 1911.

George Hamlin made his first appearance with fine success. It must have been an ordeal to face such an audience for the first time, but he is a man of character and brains; he knew what he was to do and did it. His solo in the second act was redemanded, his voice carried well and his enunciation was excellent. We had



GEORGE HAMLIN.
As Lieut. Paul Merrill in "Natoma."

no doubt that his brains and musicianship would take him safely through, and it did.—Chicago Evening Post, December 16, 1911.

George Hamlin, as the United States naval lieutenant, encompassed his Chicago operatic debut in this performance with much credit. He has several good solos, and that with the refrain, "Columbia, the Goddess of the Free," had to be repeated.—Chicago Examiner, December 16, 1911.

Mr. Hamlin, the lieutenant of the cast, is worthy of sincere praise. Vocally he accomplished much captivating work, and no little of the effectiveness of the whole was due to his voice and skill.—Chicago Record-Herald, December 16, 1911.

Witek to Give New York Recital.

Two very interesting artists who will be heard in joint recital on the afternoon of January 22, at the New Amsterdam Theater, New York, are Anton Witek, concertmaster of the Boston Symphony Orchestra, and Vita Witek, a celebrated Berlin pianist. Musicians who have visited Germany and other European countries will be much interested in this recital, as the Witeks have toured throughout Europe for many years and rank among the finest ensemble recitalists in the world.



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Symphonic Poem, "Francesca da Rimini"	Tchaikowsky
Symphony in C Minor, No. 1	Brahms
Tone Poem, "Death and Transfiguration"	Strauss

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Joseph Knecht, Violinist and Conductor.

Patrons of the Waldorf-Astoria Hotel, New York, are impressed with the quality of the music furnished by the management, and rightly so, for it is such as will please the most cultured musician as well as the casual listener. Mr. Boldt, the proprietor, is a lover of music and it has always been his desire to install an orchestra worthy the name which could give concerts of an artistic grade. So he approached Joseph Knecht last spring, presented to him the problem and invited him to undertake the work. At that time Mr. Knecht was the second concertmaster of the Metropolitan Opera House Orchestra, a position he had held for many years, coming to that body from the Boston Symphony Orchestra, in which he was one of the first violins. The plan as advanced by Mr. Boldt seemed not only feasible but likewise offered an opportunity for Mr. Knecht to get away from the monotony of orchestral playing and a chance to engage more frequently in solo work and conducting.

After the plans had been perfected, Mr. Knecht was installed as conductor and music director of the Waldorf-Astoria Orchestra and the excellence of the music at that famous hostelry speaks eloquently of the splendid work he has accomplished in so short a time. Mr. Knecht has an efficient orchestra of thirty-five men, some of whom are members of the Philharmonic, Metropolitan and New York Symphony Orchestras. This orchestra plays in the foyer of the hotel every evening, and during the day the men are divided up into smaller bands which play in different rooms throughout the building. Mr. Knecht, being an experienced musician, a composer and soloist, is able to arrange programs that will please the tastes of all and the efficiency of his men is such that music of a very high grade can be rendered satisfactorily. He keeps in touch with all the

latest compositions and therefore his repertory is being constantly enlarged.

Last summer the orchestra played nightly on the roof and



JOSEPH KNECHT.

furnished pleasure and entertainment for thousands. Mr. Knecht, being an able violinist, is frequently requested to lay down the baton in favor of the violin bow, on which occasions it is needless to state that the usual hustle and bustle of the hotel stops while the guests crowd around the player. The library is an interesting place filled with music neatly shelved and catalogued. The system inaugurated by Mr. Knecht for carrying on this complicated work is simple but thorough and the absence of any player at any time does not derange the orchestra in the least.

Mr. Knecht was criticised by some of his friends for leaving the Metropolitan Opera House for a hotel, thinking it a step downward, but they have since changed their minds, as he is making a name for himself as a competent violinist-conductor and musical director as well as a clever business manager. He is, moreover, doing a great service to the art of music by introducing high class music into the hotel and claims that it is just as artistic to play in the Waldorf-Astoria as in the opera house or concert hall, a perfectly sound claim inasmuch as the patrons are one and the same.

Mr. Knecht is liked and respected by his men, and as a result there is harmony and unanimity, a combination that makes for the best results. Some of the programs contain selections from the operas and concert pieces written for large orchestra. For the performance of such Mr. Knecht rearranges the parts so that none of the orchestral effects are lost. Request programs are popular and request numbers are always willingly granted. On certain occasions the concerts are given in the grand ballroom, as was that of New Year's Eve. These are attended by large and brilliant audiences, composed not of idle curiosity seekers, but of music lovers enticed by the excellence of the program as well as by the knowledge that the music will be rendered properly. The Waldorf-Astoria Orchestra is probably the largest and most efficient hotel orchestra in the world and is maintained at an annual expense of over \$50,000.

NASHVILLE MUSIC.

NASHVILLE, Tenn., December 26, 1911.

Pepito Arriola gave matinee and evening performances December 8 under the local management of Mrs. Cathey.

Ellison van Hoose, tenor, appeared at the Auditorium December 15 in Mrs. Cathey's course, presenting the following program:

Aria—Che Gelida Manina (Bohème)	Puccini
O Lieb So Lang du Lieben Kannst	Liszt
Mondnacht	Schumann
Ständchen	Strauss
Rencontre	Faure
Romance	Debussy
A Toi	Bemberg
Piano soli	Bimboni
Spring Song.	
Valse Caprice.	
Domini	G. Palloni
Serenata	Mascagni
Di quella pira	Verdi
I Kissed My Love	C. von Nuyse Fogel
Morning	Oley Speaks
When Love Is Kind	Old melody, arranged by A. L.
In the Depths of the Daisies	C. Hawley

With his beautiful, unforced voice the singer captured his audience, and in response to its cordiality was obliged to give a number of additional songs. Alberto Bimboni, pianist, played two compositions of his own, and, for an encore, the Chopin prelude in D flat major.

PRUDENCE SIMPSON DRESSER.

We very much fear that in our occasional observations concerning symphonies pathétique, as we say in Ohio, Mr. Tchaikowsky, the tonal quality and the allegretto have played hob with our social ambitions, as every time we make one of 'em some anonymous but doubtless very prominent well dressed and fashionable music lover writes in to remind us that we are an idiot or worse—Ohio State Journal.

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NEW YORK SYMPHONY SOCIETY CONCERT.

The program of the New York Symphony Society for last Sunday, December 31, began with Schumann's D minor symphony, No. 4, one of the most beautiful works ever put on paper. The performance, on the whole, was satisfactory, despite the roughness of the first violins in those groups of four-sixteenth notes with the fourth note of the group leaping up a sixth or so, in a very keyboard-like manner. These notes are seldom played exactly in tune and clearly except by the best orchestras. Still, there was much to commend, and still more to enjoy in the performance and in the work itself. It is regrettable that the poetic intensity of this symphony does not appeal to the great public as strongly as does the brilliancy of many less meritorious symphonies, such as those of Tchaikowsky, for instance. Yet the popularity of all the four Schumann symphonies does not equal that of Tchaikowsky's single "Pathetic" symphony.

The second number on the program was a setting, by Walter Damrosch, of Kipling's ballad, "The Looking Glass." In some respects Kipling and Damrosch resemble each other. To begin with, both of them were born far from the scenes of their activities, Kipling having first seen the light of day in India, and Damrosch in Germany. Furthermore, Kipling, though of Indian birth, is of English parentage, and Damrosch, though of German birth, is of Jewish extraction. The great point of difference is that whereas Kipling has achieved world wide fame as an author, Damrosch has not done so as a composer. This ballad of Kipling begins with the line, "The Queen was in her chamber," which same line is repeated at the beginning of each stanza. The composer, however, has overlooked, or disregarded this repetition, and has wandered about in a vague way through various keys, sacrificing the deeper merit of structure for the cheaper effects of picturesque harmonies on certain words.

And the composer, in discarding the old bottles, has omitted to furnish any new wine. There is no individuality in the music. Doubtless, the composer was moved by the poet's verse. So far, so good. But to create works of art it is not only necessary for the composer to feel these works in his heart, but to express these feelings. Now, Walter Damrosch has not been able to make his audience feel what he presumably felt while working on the poem.

Christine Miller gave an admirable interpretation of the music (which she sang with all the wide resources of her finished art), and a perfect recitation of the poem in song. Yet the applause did not seem to apply to the composi-

tion, but rather to the singer's personality and the impressiveness of the composer at the piano. To tell the truth, the piano part would have been very much more effective if it had been played by a pianist who knows how to get a mellow, round, tone from the piano, and how to use the damper pedal. The composer's hard, dry, brittle tone would have killed "The Lost Chord" or "The Village Blacksmith."

The third item on the program consisted of the miniatures by Zdenko Fibich, arranged for strings by Victor Kolar,—three pretty but insignificant trifles.

Walter Damrosch was responsible for the fourth number on the list, which was Juanita's song from "The Dove of Peace," Act II, new, first time. Christine Miller had a better chance in this number than in the ballad, and the audience speedily showed its appreciation of her voice and manner. The music, however, though scored for modern orchestra and abounding with effects of color, has no more individuality than "The Looking Glass." Robbed of its harp and tambourine, and played on a piano, the song would produce no effect. Mere color, without an attractive face or feature in the picture, and with commonplace drawing, will not make a great painting. This "Dove of Peace" contains a curious piece of dovetailing in that section of the song where the melody is an out-and-out English ballad, such as Molloy or Adams might have written, while the accompaniment has a polacca rhythm. The melody said, "dreaming in the gloaming when the lights are low," and the accompaniment said, "Tra la la la, beware the gypsy's jealous rage." The well-known tune, "Nearer, My God, to Thee," might also be accompanied with the rhythm of a Chopin polonaise, if incongruity is a merit.

The concert ended with Rimsky-Korsakoff's dazzling "Scheherazade," in which each solo instrument of the orchestra has a chance of showing off a bit. It is a delightful work of no great depth, but extremely interesting for its play of orchestral color, its humor, and its waywardness. No student of orchestration should miss the opportunity of hearing what a real wizard of the art of orchestration can do with the same instruments that many another composer uses so ineffectively.

New Engagement for McLellan Pupil.

Anna Gunschel, pupil of Eleanor McLellan, of New York, has been engaged as soprano soloist by the North Asbury (N. J.) Presbyterian Church. Miss Gunschel formerly was a member of the choir of one of the prominent churches of Glen Ridge, N. J.

Eames-Gogorza Sing in Costume.

Emma Eames, the renowned American prima donna, and her husband, Emilio de Gogorza, the celebrated concert baritone, passed the holidays in New York. Thursday morning, December 28, they were the star attractions in the second of the Chansons en Crinoline, which are given at the Hotel Plaza under the direction of Mrs. Hawkesworth. The gold and white ballroom was resplendent with a brilliant assemblage of women from the ranks of fashion and wealth and these extended a very cordial welcome to the singers. For the first part of the program the stage was set like a room of an old mansion in the days when gas and electric light were unknown. Candles were effectively used in the simple decorations. Madame Eames wore a graceful white gown in the design of the first Empire and Mr. de Gogorza wore the robes of Don Basilio in "The Barber of Seville." In this charming picture the singers appeared, singing their numbers to accompaniments played on the harpsichord by Henri Gilles. Madame Eames sang old songs like "Sally in Our Alley" and Haydn's beautiful lied, "My Mother Bids Me Bind My Hair," which revealed the full beauty of her rich voice.

During the intermission the singers changed their costumes and came before the footlights again in conventional attire. They sang some interesting numbers, two duets by Mendelssohn being particularly charming.

New Year's Eve the singers were heard at the New York Hippodrome. A review of that concert will be found in another column.

Mrs. Aldrich Plays in Atlanta.

Mrs. Trumann Aldrich, Jr., of Birmingham, Ala., played the Tchaikowsky concerto with the Atlanta Philharmonic with great success. The press commented thus:

Her manner at the instrument is that of preparation and confidence, and it does not belie the nature of her work. Her technique is a foregone conclusion, but she has real brilliance, a vigor that copes easily with the strength of even Slavic temperament, and a clean-cut diction and pure quality of tone in lighter passages, which were especially effective in the strongly contrasting character of the three concerto movements.—Atlanta, Ga., Constitution, December 18, 1911.

Mrs. Aldrich plays with a skill and force which places her well within the ranks of the great women players, ranks which are led by Fannie Bloomfield Zeisler and other virtuosos who have world-wide reputations.—Atlanta, Ga., Journal, December 18, 1911.

Her work was along broad virtuoso lines, and her reading of the strongly Slavic, at times half barbaric, music showed a boldness of conception, a massiveness, yet finish of execution, that was in keeping with the intention of the composer.—Atlanta Georgian and News December 19, 1911.

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ESTABLISHED JANUARY, 1880



MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 3, 1912.

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All press notices for reproduction in The Musical Courier must reach these offices each week not later than Saturday morning, 10 o'clock a. m., if their insertion be desired in the issue of the following Wednesday.

DOCTOR CARL MUCK will resume the conductorship of the Boston Symphony Orchestra, October 1, 1912.

JOHANN STRAUSS' "Fledermaus," with its exquisite waltzes and an English text, is to be revived shortly in New York.

If England provides a censor to prohibit undesirable plays, why not establish another for the suppression of undesirable music?

OWING to the New Year's Day holiday this week, the present issue of THE MUSICAL COURIER will be published twenty-four hours later than usual.

If a few more Americans be engaged at the Berlin Royal Opera, it is likely that opera in English may be sung there long before we get it in this country.

BERLIN's musical public refused to pay seven cents for "program annotations" at the Royal Symphony concerts. That was not fair, for "program annotations" are worth exactly seven cents to an audience.

ITALIAN papers state that the former Madame Toselli—wife of the pianist—the Princess Louise of Saxony, is to marry a well known electrical engineer. From music to electricity is not such a wide stretch.

If Messrs. Giulio Gatti-Casazza and Alfred Hertz still are on the directorial board of the Institute of Musical Art, they should insist on having the school publish the names of its famous graduates and where they are playing and singing in public. It is not right to make a secret of such matters.

In a scientific weekly we read the headline: "Can the Dead be Revived?" They are revived every night at the Metropolitan. It is a most encouraging symptom to see corpses arise from the stage after the curtain falls and bow their appreciation of the applause.

A WELL AIMED shot is that which the Brooklyn Eagle takes at America's weird national anthem: "The Star-Spangled Banner Is Good Enough for Me" is the motto of a lot of Chicago women who have step-ladder voices. A new national anthem that any old person can sing is the fear that is cankering their exclusive souls.

OTTO NEITZEL's comic opera, "Barberina," the text of which deals with the bewitching dancer at the Court of Frederick the Great, has been accepted for performance in Hamburg, Dortmund, Crefeld, Dessau and Elberfeld. The opera will be presented simultaneously on those stages January 24, the 200th birthday of Frederick the Great.

A GUSTAV MAHLER fund has been founded in Germany by friends and admirers of the late conductor for the purpose of assisting talented and indigent young creative artists in their work. The members of the committee are Alma Maria Mahler (the widow of the deceased), Ferruccio Busoni, Richard Strauss, and Bruno Walter.

OUR Brussels correspondent reports that Eugen Ysaye, the famous violinist, is seldom to be seen at home, because of his numerous engagements all

over Europe. In view of his American tour next season Ysaye has been pressed into fulfilling services in Europe which otherwise might have been delayed for a season; but his American tour compels the filling of dates abroad to such an extent that he is constantly on tour.

OUR Milan correspondent reports the opening of La Scala, with the promise of Humperdinck's "Koenigskinder" and Mascagni's "Isabeau" as future novelties. Other operas to be given include works by Bellini, Gluck, Rimsky-Korsakov, Nicolai and Dukas. There are no special announcements regarding new artists. Mascagni insisted upon the production of his work as absolutely necessary in view of the present conditions of opera politics.

ST. PAUL is looking forward eagerly to its dip into grand opera. At the Auditorium there, the Chicago Opera Company will give a short stagione from January 29 to January 31 and present "Tristan and Isolde" (Dalmores as Tristan), "Le Jongleur de Notre Dame," "The Jewels of the Madonna," "The Secret of Susanne," "Haensel and Gretel," etc. Apropos, the St. Paul Pioneer Press computes proudly that every inhabitant of the town spends sixty-two cents per year for music. To judge by the receipts which some recital artists have reported from St. Paul, at least four or nine of the citizens attended on those occasions.

ABOUT 800 deaf mutes in our city institutions are being taught how to listen to music, according to daily newspaper accounts. Their description has it that there is a brass band employed to thunder out music for the unfortunate deaf mutes, until they gradually are made aware of the musical vibrations. Strangely enough, in the brass bands so engaged, there are also some deaf mutes. We wonder what kind of music such an organization presents under the conditions stated, how it can be possible for the poor listeners to get any idea of music in that manner? They have just as much chance to get an adequate idea of what music is like as those other misguided folks who read books on "How to Listen to Music."

AN amusing story is told of how the famous impresario Ullmann is said to have once drawn a full house for his artist at Breslau. Arrived with his concert troupe he discovered that scarcely a ticket had been sold, in spite of pompous announcements and it looked as if the artist would be compelled to play to empty benches. Ullmann, however, conceived a brilliant idea. On the morning of the concert he marked with pencil each ticket of the hundreds that had not been sold. Then he engaged a horse and carriage and drove about town, from time to time letting one of the tickets fall to the ground in a way that appeared accidental, but he took good care that the tickets were seen by passersby. In this way he disposed of the entire store. When the doors were opened in the evening an immense crowd had congregated and it would seem that half Breslau was suddenly provided with tickets for the concert. But the would-be "deadheads" did not find access to the hall so easily, for each one, as he presented his ticket to the controller, was informed that a large number of tickets had been stolen that morning but that they were marked; so that it would be necessary to examine each ticket in order to find the stolen ones. It was further made known that each person holding one of the stolen tickets would be requested to repair to the police office with the impresario. To avoid the disgrace, each person who had found a ticket on the street preferred to pay the admission price, and so Ullmann had a sold-out house. He ever afterward considered it wise, however, to give Breslau a wide berth while touring Germany.

REFLECTIONS

BY THE EDITOR.

S. S. "Adriatic,"
MEDITERRANEAN, December 15, 1911, and
NICE, December 19, 1911.

Several days ago, December 9, I spent an afternoon on the Island of Madeira, at Funchal, the leading town, where the steamer stopped on its way to Gibraltar, Algiers and Genoa. For the evening of that day a concert was announced, of which the following is a verbatim program in Portuguese and English, with some German and French titles included. It will be seen from this program that our American composer MacDowell has been transformed into Mass Dowell, but that is to be excused in a Portuguese colony run by England. It is better, anyway, than we do, for we neglect MacDowell and perform Elgar:

GRANDE CONCERTO

QUINTA "PAVÃO"

Sabbado, 9 de Dezembro de 1911, ás 8,30 horas da noite.

Programma.

Piano Solo—Grande Fantasia Chopin
Madame Angélique de Beer Lomelino.
La Traviata Verdi
Solo de Barytono pelo Snr. J. A. Fernandes.
Prelude Gervis Ries
Etude de concert Moszkowski
Piano Solo por Mrs. Mabel Gedder Scott.
Grande duetto Aida e Amonasro Verdi
Madame Lomelino and J. Fernandes.
Sonata number 6, op. 2 Beethoven
Piano Solo por Miss Palmira Lomelino Pereira.
Quartetto "Zigunerleben" Brahms
Mrs. Emma Krohn, Soprano; Madame
Lomelino, Alto; Mr. C. A. Power, Tenor;
Mr. Edmund Krohn, Baso.
Serenata Sinding
Etude on the black notes Chopin
Fouillet d'Album Angélique Lomelino
Hexentanz Mass Dowell
Scena e Serenata "Mefistofele" (Fausto)..... Gounod
João Fernandes.
Valse de Concert Wieniawsky
Tourbillon Melon Gueroult
Two pianos—Miss Lomelino Pereira, Madame
Lomelino.

After Ball. Depois Baile.

I suppose that a ball was to follow this concert, judging from the last line, or it is a drink called "After Ball." Who these artists are I am unable to explain, as they have not yet advertised in this paper and are therefore not only comparatively, but positively, unknown. However, it is an encouraging looking program, off on an island in the Atlantic, far from the maddening crowd.

Need Not Apply.

A recent number of the Illustrated London News makes the following statement on a musical subject and as it is similar to the opinion expressed in this paper during the last thirty odd years we must assume that the writer of it has either been studying this paper or feels about Britain as we feel about America; both of these conjectures appear to be safe as well as either:

The music of the past few days has been well-nigh unending. Every afternoon and every evening have yielded concerts, sometimes two or even three at one time. Opera continues to claim attention, though the Covent Garden season will bring its appointed time to an end in another week. At such a moment as this one is brought face to face with the poverty of British music. We are listening to opera and to orchestral con-

certs and to recitals after their kind day in day out, and from first to last it is a long triumph for the foreigner. He has written nearly all the music in London's program, he is taking most of the performing rights and the biggest fees. British composers have contributed a few songs, and one or two large works, which are often over-rated, as though our national pride compelled us to praise our best, no matter what its relative quality may be. Even in the executive work, we find the names that have been most to the fore in the past week or more are the names of foreigners. Yet academies and certificates, teachers and pupils are as the sand upon the seashore for multitude. There is something a little perplexing, discouraging, about all this; and only the enormous speed at which London passes from one entertainment to another enables us to forget.

He says there is something a little perplexing, discouraging, about the absence of British music in Britain, and British musicians and compositions. I do not think it is perplexing at all or discouraging either; it is natural; it is the same with us. British fashion wants the foreigner; it does not want the native in music, because the native has not produced anything. The great big national composer who has produced (British musicians may remember his name when I mention Purcell) is not performed and is not heard. What I have claimed is that the American musician should be placed in such a position as to enable him, finally, to secure recognition, and that this cannot be done as long as the foreigner is invited to come to us, simply because he is a foreigner.

Take, for instance, such persons on the stage of the Metropolitan Opera House as Mlle. Maubourg; is there any excuse for having this foreigner when we have thousands of American girls who can do better? There are dozens of instances like this that can be cited. We have some foreigners on our stages in America incomparably better than the Americans attempting to do the same thing, and we could never learn anything or accomplish anything by not attracting them to our country, but they are not engaged by us because they are foreigners; we bring them over because they are artists. We have many foreigners in America singing and playing who cannot compare with our natives, foreigners who are engaged as foreigners, because it is impossible to engage them on merit, as they have none.

It is the same with the compositions. We take up this Puccini stuff and make it popular in Europe by popularizing it in America at our expense; for a mere nominal fee we give foreign publishing houses a copyright privilege worth hundreds of thousands of dollars a year, whereas our American composers, not being recognized in Europe, could not collect a thousand dollars a year in Europe, all of them put together, and therefore there is no publisher in Europe who will offer any of them anything. There is no English composer who derives any income out of the Continent, no English singer, no English pianist, no English violinist, no English cellist; but London is filled with all kinds of foreign singers and foreign players, and therefore no English singer will get any opportunity because the condition prevents the creation of any English artist, no matter if, as the writer says, academies and certificates, teachers

and pupils are as the sand upon the seashore for multitude. Mark Hambourg some years ago, in a London interview, stated that there were thousands of pianists in London whose income as pianists was not a pound sterling a week average, which meant as players and teachers and performers in restaurants and anywhere else, thousands of them graduates of these English schools; but in the higher realms of piano playing you never hear of any and when you hear them you do not want to hear them again, because in Britain they cannot get sufficient support to enable them to advance. Another great mistake with the English and Americans is, when they have a composer who becomes popular through some ordinary attainment, making what we call in both countries "hits," that have no artistic value, such a composer is immediately heralded as a musical genius; but we in America are under a disadvantage even in such a case, because when, as Elgar, the English composer of platitudes, publishes his music in England, the English publisher with his connections in America, through whom he copyrights this stuff in our country, sees to it that the English composer secures American engagements, whereas the American composer of the same level gets nothing out of Britain. We buy the English ordinary and commonplace compositions, but England will not buy our ordinary and commonplace compositions. England is too old and too cultivated to submit to such foolishness. While England can complain, as the above article shows, justifiably, and as this paper has often shown it, England at least is not burdened with the trashy American compositions, while we have them all; the trash from England, the trash from Russia, the trash from Italy and the trash from Austria; it is all loaded on the United States, thanks to Apollo and the Muses and the "easy" American nation that nibbles at anything that is foreign. England also gets the trashy Russian and the trashy Italian stuff, but according to the above article it repudiates its own commonplace music.

Without Notes.

Some weeks ago there was trouble at the Opera House in Nice when an Italian conductor named Tosi Orsini—no relative of the old Orsinis of Rome and the Campania and not one of the implacable enemies of the Colonna—wanted to conduct "Aida" with Italian temperament, to which the French orchestra refused to submit. When, however, Tosi cast the music aside and began to conduct the opera from memory, the French players who are not accustomed to this but who always see the conductor's nose in the notes while he is conducting, looked at one another and found that they had a Tartar on their hands, besides an Italian conductor, and they agreed to go ahead and Tosi merrily beat the time through the opera without looking at the score.

In New York Toscanini does this at the Metropolitan and Volpe does it in symphony concerts; they also merrily beat the time because their mind is not occupied with hunting up notes and dynamic signs and expressions and indications for phrasing and other little peccadilloes with which the partitions are filled. These conductors who are con-

ducting from memory are looking for something more important than notes and signs of expression; (they are looking for the music) they are endeavoring to give to the public what the music means, what the composer proposed to accomplish through the notes which, to them, are the symbols only and not the music.

I cannot see how in view of these conditions in New York we can have the Damrosches and Fiedler, and Tomsy, and Dicksy, and Harrysky conducting with their noses in their notes (and some of their noses are awfully big) when these others conduct without the nose. Attention must be called to this matter constantly so that the audience will finally insist on having such conductors as Hertzky, for instance, and the lesser Italian leaders at the Opera, who even conduct "Cavalleria" and "Pagliacci" with notes, take their noses out of the notes and think a little about the music they are conducting, instead of the pages they are turning.

Dr. Ludwig Wüllner sings 1,100 songs from memory, and these are among the most difficult compositions that ever have fallen from the pen of men, and the text is included. Why should it be so difficult to conduct a symphony from memory after a conductor has studied it ten, fifteen, twenty, thirty, forty years as a conductor, with no other business except to conduct? That is his business; he is supposed to attend to it. I would not call him an artist so long as he goes along and never conducts from memory. If you have seen Nikisch conduct from memory ten or fifteen times, it is the color of a different horse when you find him conducting with the notes before him, if you wish him to do so, because he has conducted and can conduct from memory and knows his symphonies backward, not alone forward, inward, not alone outward and particularly upward. It would be of no consequence if once in a while a New York conductor or Mr. Fiedler would place his notes on his desk, as a guidance; but for our New York conductors to keep on conducting with their noses in the notes, for ten, twenty, thirty years, every time and always, makes it a monotonous exposition and a metronomic operation. It is sinful when you consider what should be done.

Not Surprising.

Considering the enormous value of space in a daily paper, no one need be surprised to find the following in one of the late numbers of the New York Paris Herald and in other English papers in London, where the same space and more space has been devoted to this interesting subject, although the sensation of reading it has become rather ordinary on account of the frequent repetition of similar instances.

POOR MUSICIAN HEARS HE IS HEIR TO HUGE FORTUNE.

READS IN SPANISH NEWSPAPER THAT UNCLE LEFT \$200,000,000, BUT HE IS STILL PLAYING.

(From the Herald's Correspondent.)

MADRID, Friday.—At the Martin Theater last night, says the *Imparcial*, the orchestra was disconcerted by the conduct of the trombone player who at times played out of tune and at others laid aside his instrument. At the end of the first act, when the director demanded an explanation, the musician handed him a newspaper and pointed out the following paragraph:

"A wealthy Spanish merchant has died in California, leaving a fortune estimated at \$200,000,000 to his brother Juan Antonio Bayona, who lived in Spain. Through the Spanish Consul it has been learned that Juan Antonio Bayona lived at Valencia until 1882, was married in Madrid in 1884 and died in Madrid in April, 1901."

"Juan Antonio Bayona was my father, and I am his only son and heir," the trombone player explained, but he added that he would keep his place in the orchestra until the news was confirmed.

The new, interesting factor in the above item is in the last paragraph, which says that this man Bayona, the trombone player, stated that one Juan Antonio Bayona was his father and that he is his

only son and heir—quite a musical heir. Well, if the old man was the son's father, the son was the son, and this son stated that notwithstanding the information of the \$200,000,000 he would still keep his place in the orchestra until the news "was confirmed." What is \$200,000,000 for a family of musicians or to one musician in our days? The Pulitzer donation of \$500,000 to the Philharmonic did not cause a flutter in New York, and a good many people, after they had read it at breakfast, asked one another: "What is the Philharmonic?" Some even asked: "What want did it phil?" As soon as Mr. Bayona has this "news confirmed" he will wait until he receives the money and then he will resign his position with regrets and keep his trombone, in order to be sure that he will have an instrument after all, should anything go wrong.

When Johannes Brahms died, the daily papers gave him four lines, about as much space as the head of this article. But we are getting along, even if we are English-American musicians and pay \$6 apiece, each of us, to hear the Puccini operas, if we want good seats, and if we want bad seats we get them for nothing; and if we want seats from which we cannot hear or see, the rear of the Metropolitan, where the garlic odors are wafted about us as the sons of sunny Italy yell "bravo," we can have them with pleasure, by mail; but things are getting along nicely and after awhile our people will feel infuriated when anyone calls them chumps—after awhile; but we are getting along nicely.

American Opera.

What has become of all those operas that were submitted last fall as prize competitions, and this question can be asked because no one has any knowledge regarding the sessions of the judges or the jury. Who is the American teacher of Mr. Parker who won the prize with "Mona" (no relative of "Mona Lisa"). Was one of the judges of the competition a teacher of Mr. Parker? A statement to that effect has been brought to this office, because it was claimed that the calligraphy of a pupil must be known to the teacher of that pupil, most frequently through correcting the examples the pupil writes to submit to the teacher of that pupil. That seems plain, a little too plain. Now, heaven forbid that anyone should suggest that a teacher who has a pupil in harmony and counterpoint should be so indifferent to his trust as not to remember the pupil's handwriting, because that would be evidence that he is giving no attention to his trust. Noah had three sons, Shem, Ham and Japhet. Who was Japhet's father? This question was asked several times of a pupil in a bible class and finally the teacher said: "Now, Johnny, Mr. Tompkins has three sons, Fred, Willy and Joe. Who is Joe's father?" Johnny said: "Why, Mr. Tompkins." "Very well," said the teacher of this pupil, "Noah had three sons, Shem, Ham and Japhet. Who was Japhet's father?" "Mr. Tompkins," said Johnny. Who was Parker's teacher?

Mozart.

Edward G. Dent, of Cambridge, England, who has published a number of interesting and valuable books on Mozart and the "Magic Flute," superintended the "Magic Flute" performances that took place in Cambridge recently. There were three performances, one on Friday and two on Saturday, the early part of this month, with Mr. Dent's version, which has taken the place of the impossible English translations of the German and Italian operas, translations that have appeared to us for years past as verging upon the ridiculous. The version is of such quality and idiomatic vitality as to make it very nearly equivalent to the vernacular in literary value.

Saint-Saëns.

I met M. Camille Saint-Saëns on Tuesday evening at the Hotel de L'Oasis, Algiers, appearing in

better health than I had seen him for some years past. He told me he was on his way to Cairo, Egypt, where he spends his winters, as is known. "I am doing nothing in the way of composing at present, but am giving myself a real rest. Opera and concert programs show the extent to which my works are at present being performed, and I must leave it at that. As to America—I say it regretfully—I cannot think of revisiting it on account of the severe winters in your country."

M. Camille Saint-Saëns enjoys the satisfaction of seeing his compositions played all over the world during his lifetime, an artistic compensation that is as rare as it is appropriate in this case.

Unlooked for Support.

In reproducing the following interview with Franz Schalk (the conductor at Vienna, who has been conducting at Covent Garden recently), published in the London Daily Mail of December 9, I am not overstepping modesty in claiming that it reads as if it had been culled from past numbers of THE MUSICAL COURIER. It must, of course, not be understood that I mean to say that Mr. Schalk is not giving out his own and original views; he is, however, stating what this paper for a quarter of a century has also been stating at regular and irregular intervals and it represents our potential problem.

The influence of the foreign, the abasement, therefore, of the home talent, the substitution of the foreign idiom in place of our vernacular and the lack of rehearsals—all planks of THE MUSICAL COURIER platform during all these years. "Children as yet in your musical culture" the English are, says Schalk, and that is exactly what this paper has been saying to its own people. Read this advice and read it carefully:

ENGLISH MUSICAL CULTURE.

"STILL CHILDREN."

VIENNA CONDUCTOR'S VIEW.

Herr Franz Schalk, the distinguished Viennese conductor, left London yesterday after a sojourn here of two months, during which he has won golden opinions from London music-lovers by his reading of six of the chief Wagner dramas and of Humperdinck's "Children of Kings."

Present-day musical conditions in London were frankly discussed with a Daily Mail representative by Herr Schalk before he left.

"Since my first visit to London thirteen years ago enormous strides," he said, "have been made by musical England. The amount of music to be heard in London today is immense, and the London orchestras have much improved."

"You do not want flattery; so if I say that enormous strides have been made, let me add that musical England had a tremendous lot of ground to cover, and has still a good deal to come abreast with one or two other nations. English musical culture is growing wonderfully, but it is behind your culture in every other art and science—I cannot pretend to understand why."

"Of course, opera is in the worst position. You will not expect me to say that I think the way opera is produced in London is satisfactory. Mind you, the achievements at Covent Garden this autumn are, all things considered, notable enough. And personally I have been most kindly treated—the critics have most sympathetically understood my intentions. Nevertheless the whole system is wrong. As matters stand, opera here is simply produced by a number of Italians, Germans or French, as the case may be, who come over here simply to make money and go back home as soon as they can. Artistic results are impossible under such a system."

"My firm belief is that London will one day have a real Opera—an Opera founded on some national basis and with a good English musician at its head. You are backward, but you are advancing, and my belief is that you have not to wait so very long for your Opera. It is, it seems to me, urgently wanted. At present your composers have no chance. Found a permanent Opera—an Opera open for nine months in the year—permeated by a really English spirit, and your singers will at once have a chance; for the singing would, of course, be in English. And then your composers would turn their attention to

opera. In thirty years there might well be an English operatic school.

"I know that efforts have been made toward this end in the last few years, but the best of them have been too short-winded, like Dr. Richter's seasons of Wagner in English and Mr. Beecham's seasons. I am really astonished that this matter is not taken up by some of the innumerable wealthy people of London. Their apparent indifference to a national ideal of this sort is certainly a bad sign.

"One thing has delighted me as it delights all foreign conductors who come to England—the intelligence and quickness of your orchestral players; they are certainly more alert than ours. True, they need this alertness in a way our men do not. They need it because of the great vice of the London operatic and concert world—inadequate rehearsals. At the Vienna Court Opera at least twice as many orchestral rehearsals are devoted to a new opera as are ever given here. For the Vienna production of Richard Strauss' 'Rose Cavalier' I had thirty-four orchestral rehearsals. I mentioned this to one of the Covent Garden authorities. He turned pale.

"London and England are almost entirely ignorant of one of the greatest masters of music who ever lived—I mean Anton Bruckner. Why? Because under London conditions his symphonies cannot receive the amount of rehearsal absolutely essential if the orchestra is going to grasp them. The best orchestra in the world needs at least four long rehearsals before playing a Bruckner symphony. What conductor can get that in London? Bruckner's works are, it is true, the hardest as well as among the most beautiful ever written for the orchestra. There is nothing in Strauss requiring a tithe of the anxious preparation and comprehension by every single member of the orchestra demanded by a Bruckner symphony. I think it would be impossible to give in London a moderately good reading of the fugal finale—one of the most colossal things in art—at the end of Bruckner's Fifth Symphony.

"The London orchestras represent so incomparably the best aspect of London music that I can safely point out two other outstanding faults—their continually shifting personnel, and their continually shifting conductors. Londoners have been very kind to me, and I am not going to repay this kindness by anything insincere, so I tell you, you are children as yet in your musical culture!"

We must rehearse; no rehearsing, no music.

We must cultivate the true in music and let the sensational take its own distinct path without noticing its course.

We must not force the issue, but let our music and musicians develop on the strength of the inward impulse.

We must put an end to the glorification of the commonplace.

We require elevation of sentiment and purity of the musical idiom, and a higher standard than the imitative must be attained.

There is nothing visionary in all this and there is no heresy proposed. One of these days we will have the art here with us and it will be the absolute in music that will bring it, not the opera; it is the opera that is fatal to the art, especially when not equipped by real music. In the meantime this paper is pleased to find itself ratified again, and this time by an artist of Mr. Schalk's experience and eminence.

More Endorsement.

The musical problem, represented in the previous paragraph, by the interview with Mr. Schalk, continues to interest those who are interested, which means the limited class that finds it necessary to cultivate music in order to cultivate life, and Mr. Schalk's statements are met by no less prominent a musician than Sir Frederic Cowen, whose interview in the Daily Mail of December 11 I send to you herewith exactly as it appeared:

Sir Frederic Cowen, on being asked his opinion of Herr Schalk's views, said to a representative of this journal:

"I agree with some of his opinions, but certainly not with all. For instance, he says 'the London orchestras have much improved.' It seems to me

to be 'damning with faint praise.' I believe the best English orchestras to be quite as good as any abroad, and better than a good many.

"Then again, I see Herr Schalk says that musical England has a good deal of ground to cover to come abreast with one or two other nations. I confess I do not see that this is true, with the possible exception of opera.

"As regards grand opera in this country I, of course, agree that the present arrangement is not too satisfactory, but at the same time I do not think there is a real public for opera, as there is in some foreign countries. Cheap opera can only be obtained in two ways—by State subsidy, or by the engagement of inferior artists. With the enormous salaries paid nowadays to 'stars' it is impossible for a business concern such as operatic management is in this country to organize cheap opera.

"I see Herr Schalk pays a compliment to our orchestras later on, but refers to the 'great vice of the London operatic and concert world—inadequate rehearsals,' and remarks that twice as many rehearsals are needed in Vienna as in London. Speaking from the concert point of view, I can say that from my own experience, I have found that the technic and intelligence of our best London orchestras are so highly developed that they can learn as much at least in two rehearsals as any foreign orchestra of my acquaintance can learn in five. That is what few of the distinguished conductors who come from abroad are able to understand, and they are apt to tire their players by repeating the same passage too often.

"Finally, I must deny Herr Schalk's accusation that the personnel of our orchestras is continually changing. The members of such orchestras as Sir Henry Wood's and the London Symphony rarely change. As regards their continually shifting conductors, that is, I admit, a drawback, but I think the blame lies with the public, who demand to see famous conductors as they demand to hear famous 'stars.'"

It is interesting to recall the compliment paid to the Covent Garden Orchestra in March, 1910, by Dr. Richard Strauss. Dr. Strauss came to conduct his opera "Elektra," and summoned the orchestra for a "six hour rehearsal." The rehearsal, however, lasted two hours and twenty minutes, with an interval of an hour.

When the rehearsal came to an end, Dr. Strauss turned to Mr. Beecham, and exclaimed in tones of intense gratitude and admiration: "Never before have I had such a short rehearsal for 'Elektra.' Always and everywhere in Germany, when I have had to conduct my own opera, I have had to work it up from the very beginning, and with infinite and lengthy pains. The only place on the Continent where my troubles as a conductor are reduced to a minimum is Paris, where my 'Salomé' rehearsals were usually delightfully short.

"But I never expected that I could tune up 'Elektra,'—which is undoubtedly ten times more complex and difficult a score than that of 'Salomé'—in so brief a time. Thank you all, gentlemen, (turning to the orchestra) and your able conductor, Mr. Beecham, on your splendid achievement."

Sir Frederic agrees with some of the opinions of Herr Schalk, but I would like to ask anyone who knows the situation as we know it in America, whether it can really be conceived as serious that Sir Frederic would believe the compliments of Dr. Richard Strauss to the English musicians, as paid by the latter (Strauss) to Mr. Beecham. Naturally, Dr. Strauss complimented the musicians—but I know of an instance in Paris where he complimented the orchestra publicly and subsequently privately condemned it; a not unusual course. The London orchestras are excellent, without Dr. Strauss' recommendation, for the very fact that he conducts them when he has an opportunity with a big fee, and no one who knows Dr. Strauss doubts that it is not a question of the big fee; it is only a question of how big the fee is. The London Symphony Orchestra is one of the chief orchestral bodies in Europe and it is a permanent orchestra; we have none in New York to compare with it, except probably the Metropolitan Opera orchestra, which is permanent. We have no symphony orchestra in New York that ranks with the London Symphony Orchestra or with Sir Henry Wood's orchestra.

Nikisch has four orchestras that he conducts in his season's rounds, the Leipzig Gewandhaus, the Berlin Philharmonic, the Hamburg Philharmonic, and the London Symphony. He also conducts in St. Petersburg and in Paris and in other cities, but the above orchestras, together with the orchestra conducted by Mengelberg in Amsterdam and the Vienna Philharmonic, are the great orchestras of Europe.

We have the material in America, but we are lacking a great elemental force in orchestras that is absent in America anyway; we do not rehearse. We cannot produce the "Rosenkavalier" in America because we cannot rehearse. It requires about twenty-five orchestral rehearsals alone to do the work, and we see from what Schalk says how many there were for "Elektra." for the orchestra alone, thirty-seven, I believe. Imagine in New York twenty-five orchestra rehearsals for one opera; it would cost us \$10,000 for orchestra rehearsals alone, if not more. The other day in New York a very prominent pianist played a concerto, with orchestra, of course, without rehearsal, as he did not reach New York from another city, where he had been playing, in time for a rehearsal. Under ordinary circumstances he would have had one rehearsal, and one rehearsal is always insufficient. We have no rehearsals in New York, and therefore we have no music, because we can have no music without proper, repeated rehearsing, as the word indicates. For this reason, the only music New York ever hears is that music coming from orchestras that are rehearsing constantly, that is from permanent orchestras, and song recitals, and piano and violin recitals, by virtuosi who have already made the same programs in other cities and sung or played them before having reached New York, or from artists who sing and play their repeated programs or who have their same accompanist throughout the tour. It is absolutely without the reach of possibility to hear the proper music, that music which should be properly heard, unless the performance is preceded by numerous rehearsals. That reason alone makes Herr Schalk's statement regarding London a proper one, because London is in the same condition, except that it has the advantage of its permanent orchestra.

Does Sir Frederic Cowen mean to say that the Philharmonic concerts which he directed in London, which had one or two rehearsals (the orchestra not being permanent), were satisfactory to him? They were not satisfactory to the musical people, which is proved by the state of the Philharmonic Society, which is not in a condition to rehearse. Countries that are non-rehearsing cannot give out the musical spirit, whether they are musical or not. (By the way, Cecil Forsyth in his recently published book claims that nations that do not seek conquests as England does are musical, as against such that do.)

The Difference.

Music on the Continent of Europe is directly or indirectly, one or the other, stimulated by the Governments or the Municipalities; it is official or at least semi-official. There are Government pensions for old-aged musicians and Court singers, otherwise opera singers attached to the Government Opera Houses, and for teachers; there is Government supervision, in many instances direct, the graduate comes with the Government diploma, and there are prize competitions with rewards, besides awards. There are many social advantages connected with musical life on the Continent, such as a certain dignified standing in the community for the musician and his family, coming through the equalization of his profession with the other professions that are evolved and expanded and stimulated with the aid of the official Government.

In England the situation is reversed, because there is no governmental control, and the musician

who acquires a social standing secures it through a social pull and is at times knighted. He does not belong, officially, to the Government, but the Government attributes to him qualities that are based upon professional knowledge which does not exist officially in the Government, in music. For this reason the Continental musician, who first acquires his professional standing through the diploma of the governmental institute, attains his title through the basis of his merit, and his social position follows; whereas in Great Britain the social position is secured without a professional diploma from the Government, giving the individual his social standing, without his professional merit as a necessity. There are in England more capable musicians today without the title that makes them social powers than there are musicians endowed with the title. Such is not the case on the Continent. The title is not necessary on the Continent for that reason; all that is necessary for the musician on the Continent is his musical title to insure his social standing.

In America nothing is recognized in music. A letter to the *Daily Mail* in the December 15 issue explains the case, as viewed by a musician in England:

ENGLISH MUSICAL CULTURE.

To the Editor of the "Daily Mail."

Sir,—I cannot help feeling that the reason of all this backwardness must be traced from the starting point of the education of our children.

Look at the number of colleges springing up in our midst, with their almost endless examination divisions, and extraordinary combinations of letters, called diplomas! Look, too, at their lists of pieces with flowery foreign names!

Surely there is plenty of English music which our children might be fed on.

Is it likely that, if they do grow up with taste for composition, they will ever develop an English idiom when the German dialect is constantly ringing in their ears?

No, I trow not, and small wonder when the examination craze, and these money-making concerns, which are greatly to blame, are allowed to exist.

PERCY BAKER.

Organist of Tewkesbury Abbey.
Hazelde, Tewkesbury.

Same in America.

Mr. Baker speaks of the endless examinations and combinations and so-called diplomas, and yet there is nothing done. That also applies to America. There are Doctors of Music in America who are qualified to enjoy that distinction because what they have done and what they are doing shows a musical adaptability and a cognition of the art; but the title of Doctor of Music has no value, because it has been bestowed, it is being bestowed, and it will be bestowed by institutions that have no standing and also on payment of a fee as low as \$50, and this neutralizes the degree bestowed by some institutions of learning. Otherwise nothing is done. This, of course, is a ruinous condition, and as there is nothing else done to give a standing to the musician, professionally or socially, he must depend entirely upon the power of his personal pull, on his capacity as a wire-puller, on his aptitude and his felicity of selection of his political associates in each locality, to attain such standing as musicians occupy throughout the country in their various homes or headquarters. For that reason, there is no differentiation, and the people of America are incapable of deciding, as a people, as between a successful musician, who has made his money through coon songs, sung on the variety stage or in the homes of the wealthy and fashionable, and a composer like MacDowell, or like John K. Paine, or any of our worthy and striving composers, who follow the legitimate pursuit. There is no differentiation, so far as the masses go; in fact, the names of those who write the cheap, what we call "White Way" music, the common stuff in the light opera field, are the heroes of the daily papers and the masses of the population, whereas the musician of character in music (for music has

character) is unknown, except by us who are identified with such music.

These are the differences in the musical standing, in the musical world, in the musical spheres, as between Great Britain and America on one side, and the Continent of Europe on the other side. There is no hero in music on the Continent of Europe, except such an one as is acclaimed by the people through his work in the legitimate field; in Great Britain and in America the hero in music is the one who is acclaimed through his trash, through his temporary successes in the popular music, as it is called, with which his name is associated and which in America he frequently and in most cases has not even written by himself, because he cannot write music. He tinkles it with one finger on the piano keyboard, or whistles it, and a German musician, educated in a German school writes it out for him and harmonizes it. According to the copyright law, properly interpreted, he is not even entitled to copyright, because the copyright law demands writing, and as the thing is written by someone else, and as the supposed composer could not even write it if requested to do so, his copyright would have no value if investigated. In England most of the writers of this class of music can do their own writing. Those composers in America, most of those who write our trashy comic opera, can write technically, but that is all they can do, and through a system of wire-pulling or combinations they grind out this music for pay; it lives for its day and is accorded a public hearing because some clown turns the whole proposition into horse-play. Therefore, with the exception of some works by De Koven, Sousa and Robyn, we have no school of light opera in America, no light opera school, as we have no opera school anyway.

Sir Frederic Cowen would himself prefer to see Continental conditions prevail in Great Britain; but he represents England in this contest, and there is nothing for him to do but to support a condition which is artistically insupportable.

Opera in English.

Therefore it is so difficult to establish opera in English in either Great Britain or America. In the Continental countries the Governments control the question of opera and will not give opera except in the vernacular. The German Government is not going to support opera in Italian, and the Government of Roumania will not support opera in the Arabic language, and the Government of Belgium will not permit the opera house of Brussels to draw on its treasury for the support of opera in English; but the English opera houses will give performances in all languages except English, that is Covent Garden, and so will we in America, and the managers in America and in England would be compelled to resign if they did otherwise than what they are doing, because our public, our people who support opera do not support it as opera, as operatic art; if they did they would insist upon productions that are intelligible to them. They are now listening to operas which they do not understand, because they do not cultivate these foreign languages and because they cannot understand these foreign operas. They support opera because they have no conception of what opera as an art signifies; the moment we reach in Great Britain and in America that stage of culture which would reject such a paradox we would naturally insist upon understanding the language to which we are listening, instead of insisting upon listening only to such languages which we cannot understand.

The following newspaper item therefore comes in apropos:

MR. HAMMERSTEIN'S TRIBUTE TO COMPOSERS AND CHORUS.

Mr. Oscar Hammerstein, responding to the toast of "Our Guest" at the London Press Club dinner last night, expressed his appreciation of the reception which his venture in Kingsway has met. Presently he hoped to be able to do some-

thing to foster native talent. It was the modesty of the English race that caused them to underrate their musicians, for he was convinced by the scores which he had looked through that English composers were fit to be compared with the greatest of living musicians. They only needed encouragement.

Mr. Hammerstein paid a high tribute to the work of his chorus, which was composed wholly of English singers. "Before I came over here," he said, "I had engaged French and Italian choruses, but after I had heard only half a dozen bars from English chorus singers, I cancelled the old contracts, and engaged all the English singers." The talent he had found was such as did not exist in any other opera chorus in the world. "That talent would grow and expand, and be the envy of every country. Not only will we have a British chorus, but British artists."

It is interesting to notice how Mr. Hammerstein has concluded that English composers were fit to be compared with the greatest living musicians; he had looked through the scores himself. But I think Mr. Hammerstein is running a great risk in England by putting on a face as a judge of musical scores. That might do for awhile in America, but for awhile it will not do in a country where music is as old as it is in England and where so many foreign scores have been studied. Mr. Hammerstein luckily does not mention the names of those composers in England who "were fit to be compared," according to his judgment after having looked through the scores.

Where are those manuscript scores? Of course, Mr. Hammerstein knows that it is just as easy to study a manuscript score as a printed score, and some of these composers with their manuscript scores may request Mr. Hammerstein to look through them and point out their exceptional features as he looks through them in their presence; that would become interesting. As it looks now, with his latest success with "Herodiade" this week Mr. Hammerstein did represent some new phases of the operatic situation. Here is a criticism that is interesting. R. C., the writer of it, generally understands the situation:

MR. HAMMERSTEIN'S FEATS.

AMERICAN PRESS ON NEW LONDON OPERA.

Many Londoners are appreciating the fare offered at the new London Opera House, but it is necessary to turn to the American journals to learn what a complete revelation and education in matters operatic Mr. Hammerstein has vouchsafed us.

London had, it seems, never before known what an up-to-date, handsome theater was; had never heard first-rate singing before; had never seen an opera adequately staged. Mr. Hammerstein is, in one journal, credited with a wonderful innovation—he has, American readers are informed, been the first to give Londoners Sunday concerts!

Mr. Hammerstein's achievements are remarkable enough not to require embellishment. He has built a large theater which, though garishly designed and decorated, is exceedingly comfortable and well-situated. He is giving us some rather worn and weary operas—but at a time of the year when normally there is no opera at all to be heard in London. If his house is not strong in the musical and artistic directorship—the scene-painting has been of a disappointing type, and the conducting undistinguished—yet there is talent of the first water in the stage management.

The possibility of infusing fresh life into ancient works by means of enthusiasm, careful study, and a harmonious ensemble has been perceived, though not yet fully realized. Good part of the materials for the ideal, new-studied revivals of hackneyed operas—since have these operas, it seems, we must—exists at the opera house in the shape of a rarely excellent chorus and orchestra. Had the matter depended only on them the desired result would have already been achieved at the revival of Gounod's "Faust" the other week.

Of course, the solo singers are, as yet, a heterogeneous body, a collection of performers of all manner of methods, styles, and qualities. But these are early days, and the appearance of a hand at the conductor's desk as strong as the stage-manager's may yet bring about an improved ensemble, for, as well as disappointing elements,

there are some wonderfully good elements among Mr. Hammerstein's soloists. It is, of course, absurd for Mr. Hammerstein's too emphatic admirers to assert that the singing at his house has been a succession of revelations to us—considering what casts have appeared in "Rigoletto" and "Faust" here for years past. But he has certainly charmed us all with one novel vision—a young and pretty Gilda. And Mr. Hammerstein, though he has not yet taken that bold step—the use of an English text in preference to French, Italian, or German whenever possible—which in the long run must prove the only key to the happy solution of the problem of popular opera in London, has not definitely turned his back on this his great opportunity, for he has not yet decided in what language "Tannhäuser" and "Lohengrin" are to be sung. Three of his best and several of his lesser singers are English-speaking. R. C.

Monopoly.

We are going to continue this state of affairs as long as we have a foreign monopoly controlling our operas in America, as it does in England. Mr. Hammerstein is really making the great fight in

England that Dippel is making here, and even if both should lose this fight, what they will have accomplished in the meantime will finally result in a change of attitude in these two English speaking countries or a complete collapse of opera. As under the monopoly which controls opera in America and in England, no native composer of these two countries could possibly secure an even chance, no great opera composer can arise in either of those two countries, even if he were to write an opera with an Italian, or French, or German text. With the monopoly it is not a question of text as it is not a question of quality. The quality only enters as a speculative phase of the opera, not as the essential phase. After a while the musical public will, through the force of music itself, be divided distinctly by cleavage from the opera public and will lose its interest in the opera more than ever. The monopoly will affect the operatic situation to such a degree that the musical people in the operatic centers, which are few in England and in

America, will have as little relations with opera in its grand form as it has now with opera in its light form. The people who cultivate classical music have withdrawn nearly entirely from light opera, which does not contemplate them as necessary support. Grand opera will reach the same position; it will not be patronized by the musician or the musical amateur after a while; its antagonism to music is already now so well defined that the forces that support opera and the forces that support music are nearly distinctly divided. Opera is fashion anyway, and the musician cannot therefore participate in it in its social phases. It is a part of the court of royalty, and in Republics like in France it is part of the Government. The Grand Opéra and the Opéra Comique in Paris are really conducted by the Senate and the Chamber of the Deputies, for they appoint the managers of the opera houses and make the annual appropriation of the subsidies and thus control.

BLUMENBERG.

PROTESTS AND A PRIMA DONNA.

THE MUSICAL COURIER'S mammoth mail contains two letters this week which seem to require notice in our columns. The first of the missives is the more important and we will discuss that forthwith. It contained a newspaper clipping cut from the Milwaukee Sentinel of December 17, 1911, which reads like this:

In the issue of November 1 of THE MUSICAL COURIER the following item appeared: "Puccini is casting about for another opera subject. We respectfully suggest Elinor Glyn's 'Three Weeks' as a libretto in every way appropriate for the Puccini talent."

No intelligent musician, or, in fact, any thinking man or woman can read the foregoing article without a feeling of disgust toward the ungentlemanly attitude which THE MUSICAL COURIER takes in its attempt to belittle the abilities of the greatest living Italian composer of operas. The same intelligent musicians will agree that the latest Puccini work, "The Girl of the Golden West," was a dismal failure. That, however, is not sufficient cause for the condemnation of Puccini's talent, since works like "La Tosca," "La Bohème" and "Madam Butterfly" demonstrate that he is a composer of remarkable ability. Even if THE MUSICAL COURIER cannot see in the three last named operas anything of musical value, there is no necessity for that magazine to act in such an unfair manner toward Puccini. It is believed that unjust criticism did much to hasten the untimely end of Mahler. THE MUSICAL COURIER protested emphatically against the unfair attacks made on the great conductor by a certain New York critic, but is, nevertheless, acting in much the same manner toward Puccini. According to Robert Schumann, the first and holiest duty of a critic is to encourage the great artist and to facilitate an understanding between him and the public, but Puccini need not look for any encouragement from THE MUSICAL COURIER. Because the works of Puccini are controlled by a monopoly in Milan, which is so exorbitant in its demands in the matter of royalties that Manager Dippel did not see fit to place any of the operas controlled by this house in the repertory of the Chicago Grand Opera Company, a subject which was discussed in this column recently, is no reason for belittling the works themselves, even though the conduct of the firm which controls them is deserving of condemnation.

Many composers whose names are revered throughout the musical world have written works which have met with failure, but it is not for their failures, but for their achievements, that they and their names are honored. It is the same in the case of Puccini. We admire him not because his latest opera was a fiasco, but because he is the writer of other works which demonstrate beyond a shadow of doubt his eminent capabilities. THE MUSICAL COURIER in casting the foregoing reflection upon the efforts of the Italian composer, is carrying out its customary policy of condemning all those who do not, to use a slang expression, "dance as it (THE MUSICAL COURIER) whistles." The magazine acted in precisely the same manner when the Sheffield Choir toured America last season and when Paderewski made an American tour during the season of 1907-08. A reflection on a composer's abilities, such as that published by THE MUSICAL COURIER, is nothing less than a blot upon the efforts of American journalism.

Just as individuals do not always agree, so it must be expected that newspapers differ in their point of view, and because the esteemed Milwaukee Sentinel likes the works of Puccini, such a leaning

by no means proves the estimate of THE MUSICAL COURIER to be wrong. To begin with, we know more about matters of that kind than the Sentinel does, for we are a musical newspaper and have been one for a third of a century. When we make an assertion about tonal topics, our opinion is based on experience and expert mastery of the subject. It is true that THE MUSICAL COURIER is unalterably opposed to the purposes and practices of the Milan Monopoly, for as we have pointed out, they interfere with the free development of art, not only in Europe, but also in this country, and the latter consideration is the one which interests us most.

It is not true, however, that THE MUSICAL COURIER finds fault with Puccini's works only because they are controlled by the Milan Monopoly.

It is not true that THE MUSICAL COURIER is acting unfairly toward Puccini, so long as it believes what it writes about him—and it does so believe.

It is not true that THE MUSICAL COURIER condemns all those who do not dance as we whistle, even though it is pleasant in the conduct of human affairs to have others agree with our views—and if the Milwaukee Sentinel understood the ethical and actual musical harm done by the commercial kind of opera, that journal might be quick to join in the fearless campaign of THE MUSICAL COURIER for the benefit of composers everywhere.

It is not true that THE MUSICAL COURIER acted unfairly toward the so called Sheffield Choir. We have the greatest respect for the real Sheffield Choir, but we claimed that the organization which toured this country was not the original Sheffield Choir that has earned such just renown abroad, and to prove the point we sent our London correspondent to Sheffield, England, who investigated there while the so-called Sheffield Choir was in America, and discovered that dozens of the singers who are members of the regular and active organization at home, had not left their native city, and were quietly engaged in their pursuits at Sheffield at the same time that they were advertised for purposes of business exploitation as being on a concert trip in America. Our sole object in making the exposé was to prevent the people of this country from paying high prices—or in fact, any price at all—for listening to an entertainment based on misrepresentation. They may have heard a choir from Sheffield, but they most certainly did not hear the original Sheffield Choir as it is constituted in its own city.

When THE MUSICAL COURIER called the attention of the public to the scheme, the managers of the "Sheffield" tour rushed an order for an advertisement to this office, which was promptly refused. All those who were interested in the subject at the time will remember that THE MUSICAL COURIER

published facsimiles of the letters written to us by the managers in question, and of our negative reply. THE MUSICAL COURIER is particularly proud of the "Sheffield" episode, for it gave us a practical chance to show our readers and the American musical public in general how devoted we are to their interests and how ready ever to save them from being imposed upon.

It is not true that THE MUSICAL COURIER acted unfairly toward Paderewski in 1907 or at any other time. The mere fact that we criticised his performances adversely then, redounds greatly to our credit, for we found that he was not in good form and said so, in contradistinction to other critical mediums, which either had an axe to grind by keeping quiet, or else failed to notice the difference between the Paderewski pianism of 1907 and of his earlier tours. THE MUSICAL COURIER's opinion was justified convincingly not very long afterward when Paderewski himself admitted his indisposition, and had to abandon his concerts owing to nervous breakdown.

Far from being a "blot on American journalism," the course of THE MUSICAL COURIER is an excellent example for some other papers in this country to follow, who temper their writings to considerations of expediency and lack the courage of their convictions when by expressing them they might make enemies of powerful persons and lose business.

We do not care to argue with the courteous Milwaukee Sentinel on the merits of Puccini's operas. Our views on that question have been expressed technically and at length many times in these columns, and we see no reason for changing them now or at any future period. THE MUSICAL COURIER does not judge the artistic value of a work by the amount of money it makes, even though success is measured in that manner by many of our fellow citizens. "The Chocolate Soldier" has had bigger receipts than "Fidelio" will ever earn, but no one who has a correct artistic perspective would on that account call the Oscar Strauss work better than that by Beethoven.

If "Tosca," "Butterfly" and "Bohème" were to total their royalties ultimately to millions and millions of dollars, THE MUSICAL COURIER would not in the least alter its opinion that those works are of inferior artistic merit, that they vitiate the taste of the public because they make a morbid appeal, and that they bear exactly the same relation to music that Elinor Glyn's works bear to literature.

The second of the letters that came to THE MUSICAL COURIER was one from Emmy Destinn, in which that lady takes occasion to object very indignantly to the criticisms which this paper has found it necessary to publish about her method of singing and her manner of impersonating some of the operatic characters she essays. Miss Destinn's particular grievance appears to be directed toward our

occasional mention of the fact that she does not look most of the roles she sings, and she alludes to such a review as being "grossly personal."

Personal it certainly is, and personal it always must be, when a singer exploits herself before the fierce and all revealing glare of the footlights and asks us to believe that she is this, that or the other operatic figure.

If, in our mind's eye, Minnie ("Girl of the Golden West"), who tells of dashing over the prairies on a bronco, does not look at all like Fräulein Destinn, that possibly is the fault of our imagination, but we certainly must tell the truth as our critical conscience prompts us, and by doing our duty in that manner we are far removed from "personal" intention, from desire to offend, or from wish to be malignant.

We do not consider Fräulein Destinn as great as her letter tells us she is, and we have published very many analytical reviews of her work to justify our belief.

We do not consider her Aida, her Tosca, her Elizabeth, her Madame Butterfly, her Minnie to be extraordinary artistic achievements, and we shall continue to say so whenever we see fit, notwithstanding several passages in the Fräulein's letter which would imply horrific consequences if we do not desist from doing our duty.

Likewise we shall continue to point out Fräulein Destinn's shortcomings in the matter of appearance and make-up, for that is part of her public presentation and must be taken into consideration by a conscientious reviewer.

We often call attention to Madame Alten's charm as Musetta, Madame Gluck's gracefulness as Mimi, Miss Farrar's comeliness as Madame Butterfly, and Madame Matzenauer's and Madame Gadske's statuesque appeal to the eye in the Wagner roles. Then why not comment also on Fräulein Destinn's physical embodiment of Tosca, Minnie and Cio Cio San?

Fräulein Destinn alludes in her epistle to a paragraph printed in our issue of November 29, wherein we say that we could name three vocal teachers of this city from whom she might profit by a course of coaching. Now that we come to consider more fully, we have just thought of another pedagogue able to tell her useful things, so we voluntarily amend the number from three to four. We offer also to name them to Fräulein Destinn whenever called upon by her to do so. It is no disgrace for opera singers to coach with competent instructors. Madame Fremstad and Miss Farrar always went (and, mayhap, still do) to Lilli Lehmann after a season's work on the stage. Madame Melba, long after her great public successes, had a habit of spending a few months in the spring under the vocal guidance of her teacher, Madame Marchesi.

Incidentally, it strikes us that we often have had occasion to write favorably about Fräulein Destinn's work—even very recently—but a search of our letter files fails to show that she ever wrote to us ordering THE MUSICAL COURIER to stop praising her.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

SAYS the Rockville, Ill., Herald: "Henry Reeves has been an editor for sixty-three years." Not of a music paper, we'll warrant.

UNIVERSAL peace ought to include the disarmament of the Bruckner symphonies which threaten every now and then.

IN MEMORIAM.

Reproduced herewith is the list of those musical persons who departed this life during the past twelve months, and it is a sorrowful thought indeed to reflect that some of the names probably never will see print again in THE MUSICAL COURIER after today.

Among the most talented of those lost to the musical world forever are Rudolf Bullerjahn, remembered in New York as a temperamental conductor; Otto Goldschmidt, pianist and composer of international renown; Alexandre Guilmant, the irreplaceable organ genius; Carl Hoschna, a particularly gifted writer of light music; Bruno Oscar Klein, admired as a musician extraordinary and beloved as a man; Gustav Mahler, a figure of vital importance in twentieth century music; Felix Mottl, than whom there was none better as an authoritative exponent of the Wagner orchestral traditions; Lady Hallé, a violin artist of lofty ideals and masterful accomplishments; Alberto Randegger, a song pedagogue actuated always by the noblest ethics of his profession; Eduard Reuss, pianist, composer, litterateur, scholar; Madeline Schiller and Hans von Schiller, finely versed teachers of and players on the piano; William Sherwood, a national personage in American music; Johann Svendsen, creator in his "Romanza" of as lovely a piece of music as is to be found in all the violin literature, and Eduard Zeldenrust, Dutch pianist of exceptional attainments.

This is the sad list, and all the musical brothers and sisters of the departed will read it with profound sympathy and join with us in the heartfelt hope that the year 1912 may be less cruel in taking away those who are needed to make the world more beautiful with their celestial tonal gifts:

Abbey, Edwin A.	Koert, Jan.
Allen, Whiting.	Lalo, Madame Edward.
Bara, Ferdinand.	Lange, Samuel de.
Barber, Lucia Gale.	Long, Frederick E.
Bachelor, Willis E.	Low, Laura Burnham.
Bennett, Joseph.	Lucas, The Rev. D. V.
Berger, Wilhelm.	Mahler, Gustav.
Bernheimer, Simon E.	Mahl, Franz.
Bley, William.	Malkin, Bertham.
Bonaplata-Bau, Maria.	Marescalchi, Arturo.
Boudal, Jules.	Marsh, Sarah Hershey.
Bull, Sara Chapman (Mrs. Ole Bull).	McCullough, Myrtle Reed.
Bullerjahn, Rudolf.	Mettler, Maud C.
Cairns, William A.	Metzger, Andrew.
Camondo, Isaac de.	Mischka, Joseph.
Capocci, Filippo.	Missiano, Edouardo.
Carleton, Amos Dean.	Moser, Marie.
Coburn, Josephine C.	Mottl, Felix.
Conried, Augusta Sperling (widow of Heinrich Conried).	Munzinger, Karl.
Cummings, Walter.	Neruda, Wilma Norman (Lady Halle).
Danforth, Henry B.	Neydhardt, Joseph.
Debuchy, Clara Endicott.	Norris, John A.
Dixey, Henry Farna.	Pew, Howard, Jr.
Eutis, Allain.	Phillipps, O'Neill.
Evans, Katherine Carpenter.	Radoux, Theodore.
Faelten, Mrs. Carl.	Rafter, Adele.
Francis, John Oliver.	Randegger, Alberto.
Friedrich, William.	Reusa, Eduard.
Gahn, Mina Cremer.	Rietzel, John E.
Gansbacher, Josef.	Ritter, Joseph.
Gauntlett, Hilary.	Rockwood, George Gardner.
Gerville-Reache, Leodora.	Roelker, William Greene.
Gilbert, William S.	Roulston, Martha Louisa.
Goldschmidt, Otto.	Rullman, Frederick.
Grande, Joseph de.	Runcie, Constance Fauntleroy.
Greffulhe, Countess de.	Rundnagel, Karl.
Guilmant, Alexandre Felix.	Schiller, Hans von.
Hamilton-Harrison, Mary Frances.	Schiller, Madeline.
Hyatt, Alfred H.	Seckendorff, Maximilian von.
Heidenfeld-Richards, Minnie.	Serpenthien, Claudius.
Hickey, William R.	Shakespeare, Louise Wieland (Mrs. William Shakespeare).
Hinkle, Anthony Howard.	Sherwood, William Hall.
Kofmann, Casimir.	Smolian, Arthur.
Hoschna, Carl.	Sprankle, Walter S.
Jefferson, W. J.	Storrs, Leslie K.
Judic, Anne Marie Louise.	Svendsen, Johann Severin.
Karr, Henry M.	Thiede, William F.
Keith, Royal.	Thornike, Lothrop S.
Klein, Bruno Oscar.	Thurnau, Edward.
	Toutle, Gennet.
	Vannucini, Luigi.
	Vaughn, Olea Bull (daughter of the late Ole Bull).
	Vogt, Edward.
	Weimura, Rudolf.
	Wiswell, George S.
	Wonson, Arthur H.
	Wright, Frank Page.
	Zeldenrust, Eduard.

EXCELLENT in spirit are these remarks from a recent issue of the Boston Herald, and it is to be hoped that they will bear fruitful results:

The Boston Opera House having been firmly established practically by the munificence of one public spirited citizen the time has now come when the people of Boston ought themselves to carry it along with wholeheartedness and enthusiasm. They cannot expect Mr. Jordan permanently to furnish them with these splendid means of enjoyment and cultivation, nor is it in the largest sense desirable that he should. Boston appreciates his generosity, past and present, but the best results for all concerned will come in lifting some of this graciously assumed burden from his shoulders. Grand opera in Boston ought to be self supporting. As a recognized musical center the city should have reached that stage of development where this would be inevitable. To the extent that we fall short, we reflect on the community's civic spirit.

OUR Berlin letter brings news that at last the vocal passing of Lilli Lehmann seems at hand. This need not sadden musical circles all too much, for Madame Lehmann had her long and full day of glory and even though she may retire now, will stand always as an effective example of intelligent voice application, finely balanced mental and emotional qualities, and sane and moderate manner of living.

OSCAR HAMMERSTEIN's arrival in America need not be taken as a sign that he seeks a combination with the Metropolitan Opera House, as announced by some daily newspapers. When a MUSICAL COURIER representative asked him about the rumor, his eyes twinkled and he replied: "No, I came to buy the Metropolitan."

AMONG the New Year's resolves made last Monday, doubtless one of the heartiest was Dr. Damrosch's vow to talk less for publication in 1912 than he did in 1911—ninety-nine times less, in fact.

JOSEF STRANSKY has been re-engaged as conductor of the New York Philharmonic Society for three years, beginning next fall.

Soloist at Peace Conference.

Hugh Allan, tenor of the Montreal Opera Company, was the soloist at the Peace Conference Banquet held at the Waldorf-Astoria, New York City, December 30. The "Peace Hymn," which he sang, was written specially for the occasion by Mr. Ball, and typified most admirably both in its rendering and musical content the purport of this distinguished gathering.

Elliott Schenck Orchestra.

Elliott Schenck and his Symphony Orchestra continue their successes of last summer. At a recent concert in Jersey City the audience was roused to tremendous enthusiasm by their playing. Mr. Schenck is now negotiating for some Sunday nights at the New York Hippodrome.

Mary Cheney in the South.

Mary Cheney, the Welsh-American soprano, has been booked for a tour of the South by E. S. Brown, to begin the last week in February. Miss Cheney will, on this tour, be heard in programs of Welsh songs and Old English ballads, a field in which she has won distinction.

Bertram Peacock in Oratorio.

Bertram Peacock, the baritone, will sing in "The Messiah" at St. Ann's Church, New York, Sunday evening, January 7. He has also been engaged for a concert in Nutley, N. J., January 14.

In the case of the long lawsuit against Burrian for breach of contract with the Dresden Royal Opera the verdict has at last been rendered against Burrian, who will be obliged to pay the usual damages, and also to pay alimony to his wife from whom he separated. The case also of Frau Zoder has turned against her; she sued the General Direction for breach of contract.



At the Metropolitan Opera House last Sunday evening Beryl Rubinstein, a tiny lad of classic appearance and name, gave a performance of the Liszt Hungarian fantasy that made the pianistic sharps sit up and drove the audience to a measure of applause which seemed to be in the nature of what real music critics call an ovation. Alexander Lambert stood sponsor for the Rubinstein boy, and when that teacher projects a pupil into publicity the result is generally certain to be an exhibition of acceptable musical ripeness combined with unusual technical proficiency. Beryl's scales and trills were as clear as beryls, and his tone had a mature fullness and sensuous charm quite outrageous in one so young. He has tapped his master's knowledge of all the keyboard tricks necessary to make the bleached skeleton of the once eloquent Hungarian fantasy reassume the appearance of musical life. An encore, the Leschetizky left hand arrangement of the "Lucia" sextet, was a further proof of Beryl Rubinstein's predestination for a successful piano career, and I knew then that his astonishing performance of Liszt's "Mazeppa" etude at a private musicale not long ago had been no mere fluke d'occasion. Alexander Lambert is to be congratulated on another pedagogic production of worth.

By the way, why do piano composers not write music for the right hand alone? I knew a girl who used to arrange her solos that way, by conveniently forgetting the accompaniments.

Other things I heard at the Sunday night Metropolitan concert were Herbert Witherspoon's polished singing of songs, of which I liked best "The Two Grenadiers," delivered in truly dramatic fashion; Anna Case's lovely voice, pleasing appearance, and truly musical presentations; Margarethe Matzenauer's vocal versatility, shown in her selections, "Orfeo," "Mignon" and "Carmen"; Riccardo Martin's ringing tenor utterance, excellent enunciation, and plastic handling of phrase in English songs; and the "Rigoletto" quartet, quartetted by Mesdames Case and Matzenauer and Messrs. Martin and Witherspoon. Josef Pasternack conducted the orchestra well, and particularly well in Tchaikowsky's "1812"—hello, another century at hand!

Le Monde Musical, of Paris, has an amiable humorist who makes some announcements in this telling manner:

"Mr. d'Indy (Vincent) is named professor of Geometry and Stereotomy Musicales at the conservatory of the Arts and Trades. That is good news. The professor, above all, will devote some lessons to studying the surfaces of Riemann (not Hugo); then he will illustrate the application of analytical geometry to music, finding the algebraic functions represented by a melodic curve as an illustration in equation to establish the form in the 'Pastorale' symphony."

"Richard Strauss in his new symphony is to use a special contra-bass intended to express a heavy cord that will vibrate for an hour and produce a superb effect. This is in platinum, filled with lead, and measures 862 metres (it will extend from the summit of the Eiffel Tower to the Bridge d'Iena; the drum of the resonance is of Portland cement)."

"Recent statistics published in Germany include 43,651,803 pianists, 13,673,823 violinists, 11,000,000 instrumentalists of various kinds, 651,093 directors of orchestra, 26,251,874 singers of both sexes, three musicians, and 1,589,274 music critics. There are at least two musical societies for every three breweries and five conservatories for every two pupils. It is necessary to admit that in France unfortunately we are very far behind those figures."

"An agent of Barnum and Bailey has found a rare and curious specimen, namely a modern symphony in the key of C, using no sharps or flats. It seems to us this news requires confirmation. Later: It appears that the report was a foul canard, for the key of C has been extinct since the sixteenth century."

Madame Tetrassini, whose prowess as a cook is so considerable that an evening paper engaged her to furnish recipes for its woman's department, received a letter not long ago from an Indiana housewife, which read as follows: "Dear Madame—You are the greatest singer in the world and I have no doubt that you may also be an excellent cook, but I wish you would not publish your recipes, for I and my friends have tried them and find that they

are by far too expensive for Indiana incomes. So will you please, in future, confine yourself to doing your lovely singing and leave cooking advice alone?" The queen of coloratura has a keen sense of humor, and when she showed the letter to her friends remarked smilingly: "I can teach her nothing. She certainly knows how to roast."

If Russia continues to refuse passports to American citizens some means of reprisal must be found by this country. Why not bar from our shores one of Russia's chief exports, Rachmaninoff's prelude in C sharp minor?

Edwin Björkman's latest book of essays bears the title "Is There Anything New Under the Sun?" Evidently Herr Björkman does not follow Oscar Hammerstein's career.

New Year's Eve saw a Prosisit Neujahr gathering at Madame Gadski's apartments, where she and her husband, Hans Tauscher, dispensed Berliner Pfannkuchen, hot punch and good cheer in true and time honored style. When the formalities that ushered in Baby 1912 had been finished with the informalities began, and they consisted, among other things, of such pleasant diversions as a soulful speech by Critic Algernon St. John-Brenon, and fearful and wonderful operatic imitations by Singer Otto Goritz, who performed the soprano, tenor, basso and chorus parts, and played the accompaniments, in a burlesque opera written by himself. What did he mean, however, when he spoke of "Hertzklöpfen"?

Henry T. Finck says: "Brahms' fanatical admirers frantically try to prove that everything he wrote was sublime." I dare them to demonstrate the sublimity of the Brahms arrangement of Chopin's F minor study.

Refreshment Note: Josef Lhevinne and Raphael Joseffy were in Lüchow's Restaurant last Friday, but not at the same table.

"Le Donne Curiose" will attract many of them to the Metropolitan tonight.

Randegger, the London singing teacher, who died recently, expressed his belief in the superiority of the American musical student because he had so much "go." That is the very thing which American teachers find fault with in our native student. If he did less going and more staying they would like him better.

In a German music magazine there is an essay on "The Musical Pole." Dr. Cook told us, however, of the Far North being so silent that one could hear a gumdrop.

Resolved for 1912: To make this department more various than ever.

LEONARD LIERLING.

Praise for American Youth.

A. Foxton Ferguson, who is expected in this country soon, on his third lecture-recital tour, under the management of Mrs. Paul Sutorius, when he will be heard at Harvard and Johns Hopkins Universities in addition to many other important schools and colleges, had the following interesting remarks to make to a London correspondent of the Boston Herald on December 31, anent musical culture in the American schools:

"There are two natural divisions of school music into which any curious visitor would wish to inquire—sacred and secular. With our church establishment and more advanced ritual in England, the school chapel, whether at boys' or girls' schools, seems to me to loom larger here than in the United States, and, of necessity, to bring in its train certain results in church music. The choir becomes so important that singing scholarships are perpetually granted and the whole resources for music are enriched and intensified.

"Proportionately there are fewer boarding schools, and on the average the numbers at any individual school are smaller in the United States than here, so there is no ade-

quate reason why the average American school should be so wholly self contained as here. But the American school can draw in a greater number of visiting professors and teachers who are able to offer the finest tuition. I have not, personally speaking, found it so easy to get a first class accompanist on the regular residential school staff in America as I have in England, but there has been no such lack when I have been allowed to look outside for one. I think that the definite school song, or student song, is more encouraged in America than in England.

"I have found American boys and girls liking the kind of thing which I find most popular among their English brothers and sisters, namely, the humorous songs. I find American boys and girls extraordinarily keen and alert and with generous sympathies, readily aroused to listen to echoes of songs from their own past.

"What impressed me more than anything else in America is, first, the readiness of all to listen to anything that has promise in it, novelty being no bar; and, secondly and above all, there is a genuine belief in the value of education, not merely as an asset, but as a thing to be followed for its own sake. The only thing America will not stand is dullness."

On Coronation Music.

Sir Walter Parratt delivered a lecture in the Sheldonian Theater, Oxford, recently, on "Coronation Music," says the London Standard, before a large audience, the Vice-Chancellor presiding. In the course of his lecture Sir Walter said that from the coronation of George II Handel had almost submerged all other such music, and at the coronation of Queen Victoria three of the anthems were by Handel. There was much less reverence for Handel now than there was then.

Fortunately, English music was now again competent to its task. When the coronation of King Edward VII was about to be held there was a great deal of difficulty about the music, because there was nobody who could remember what the last service was like in 1838. The first time the coronation service was rendered in English was at the coronation of James I; before that time the service was in Latin and the music probably plain song. At the coronation of James II there were nine anthems, all of them by English composers. The service opened with Purcell's setting, "I Was Glad when They Said unto Me," and closed with another anthem written for the occasion by Purcell, but the monopoly of the music by English composers was hardly likely to occur again.

At George II's coronation Handel made his first appearance in the music, and every coronation since had the sanction of his music. For that coronation he wrote his famous anthem, "Zadoc the Priest," which had been used at every coronation since. The setting of "I Was Glad when They Said unto Me," used at the coronation of Queen Victoria, was by Attwood, and sounded queer, old-fashioned stuff today. For the coronations of Edward VII, and his son, George V, Sir Hubert Parry's beautiful setting was used, in which, with his usual cleverness, he had introduced the "vivats" with which the Westminster boys greeted the entrance of the King and Queen.

Formerly the different processions used to walk up the Abbey in silence except for a fanfare of trumpets, but at the last two coronations not only did all the great British composers contribute orchestral pieces, but foreign composers also paid their tribute, for Saint-Saëns, the eminent French composer, wrote a special march for the coronation of King Edward VII. The music at the coronation of George V included marches by Wagner, Meyerbeer and Tchaikowsky.

Fanning Well Received in Home Town.

Friday evening, December 29, Cecil Fanning, accompanied by H. B. Turpin, gave the fourteenth recital in Columbus, Ohio, and the artists were greeted by an immense audience. The program was most unusual, in that it contained two compositions sung from manuscript, which on this occasion had their first hearing, and a group of Russian songs, sung in English, which were received with a storm of applause. In the last of these four songs, "The Siege of Kazan," by Moussorgsky, Mr. Fanning displayed interpretative powers and a dramatic force which were astonishing. This song is from the opera "Boris Godounow," and probably this was the first public hearing of this ballad, in English, in America. Mr. Fanning's singing created enthusiasm, and he was obliged to add many extra songs. Later in the evening Mr. Fanning and Mr. Turpin gave a program of ten songs at the home of Mr. and Mrs. Jeffries.

Mr. Fanning's engagements for the present week are: January 2, The Tuesday Salon, Plaza Hotel, New York City.

January 4, recital of ante-bellum songs with Alma Gluck, at the Plaza Hotel, New York.

January 6, soloist with the New York Symphony Orchestra, Carnegie Hall, New York.

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Lucia," December 27.

It has come to be a tradition in musical circles that "Lucia" is bearable nowadays only when the title role is sung by a great coloratura artist. The justification of the belief arises from the fact that whenever a Tetrzzini, a Melba, or a Sembrich does the part of Lucia, that opera attracts a large audience; but when the role is taken by a singer of lesser caliber, empty seats and lukewarm interest on the part of the audience testify to the contempt which familiarity with the time-worn Donizetti airs have bred in the minds of sophisticated music lovers of the present day.

Luisa Tetrzzini probably is the greatest coloratura singer this country, and, in fact, any other country, ever has heard, and on that account the Metropolitan Opera House harbored a tremendous audience last Wednesday



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TETRAZZINI.

evening and witnessed such scenes of enthusiasm as are rarely experienced in this opera ridden city of New York. Madame Tetrazzini comes back to us in the full height of her powers, and while her marvelous facility in runs, passages, trills and all the other dazzling requisites of coloratura singing are undiminished in the slightest degree, lovers of pure bel canto were delighted to find that she has added to her equipment a smoother joining of registers and a more liquid flow of tone production in sustained cantilena than she exhibited at the time she was one of the stars of the Manhattan Opera House. The audience listened in sheer amazement to the "Mad Scene" and the other scintillating episodes where her astonishing ease and accuracy of vocal pyrotechnics were in place.

However, there was also a deeper note of pathos evident in the Tetrazzini voice, and if the music of the opera itself could be taken more seriously and the story of "Lucia" as put into libretto form were not quite so stupid and unconvincing, she would have established herself as a dramatic soprano of no mean ability. Those who know Madame Tetrazzini's entire career are aware of the fact that she has sung practically every role in the repertory of an operatic soprano, including dramatic and lyric parts as well as those for coloratura exploitation.

This versatility showed itself in the treatment of the various "Lucia" arias, for when Tetrazzini was not exhibiting those qualities meant to astonish, she displayed an exquisite sense of artistic moderation and eloquent, flexible phrasing which moved her hearers to the utmost. So long as we have singers like Madame Tetrazzini to inter-

pret the Lucia role, that opera will remain in the repertory, and while this is a trite saying, the truth of it never was more evident than last Wednesday.

Needless to state, the applause of the audience was of the frantic variety. Shouts of "bravo" and cries of "bis" resounding from all parts of the house, finally stopped the performance and caused the singer to bow a countless number of times in the midst of her chief aria. She was visibly moved and her voice trembled when she resumed her singing. It was a grand ovation and showed that Madame Tetrazzini did not have to establish herself anew as a queen of song after the tremendous triumphs she won some seasons ago in the rival opera institution here. Nobody who appreciates the finer graces of song and the delights of a school of singing which is rapidly becoming extinct because of the fact that there are no competent exponents to keep it alive, should miss the chance to hear Madame Tetrazzini at the present time, especially in "Traviata," which she will sing next Saturday evening.

The whole performance of "Lucia" was on an extraordinarily high level, for, the soprano had the assistance of Florencio Constantino, who infused the part of Edgardo with dignity, poise and vocal splendor. His admirable artistic restraint gave unstinted pleasure to those who are able to appreciate the art of producing tonal volume without straining and of simulating moods without exaggerating them into caricature. From his first entrance Constantino won the hearts of his listeners, and as the opera progressed the impression he created became stronger until finally, at the death scene in the third act, he elicited thunders of applause from every part of the house with the tonal beauty of his singing and the perfection and taste of his phrasing. His voice is in glorious condition at the present time and infused the old arias with new glamor, so earnest was his delivery and so varied the manner in which he employed his vocal organ to reflect the feelings expressed in the role.

Pasquale Amato as Ashton added effectiveness to the performance through his polished acting and his convincing way of delivering his music and his text. Always an artist, Amato brought to the conventional part of Ashton the same care, conscientiousness and histrionic and musical imagination with which he invests every role that falls to his lot.

Herbert Witherspoon was an excellent Raimondo. Marie Mattfeld did the part of Alisa with authority and good knowledge of traditions, and Giuseppe Sturani conducted discreetly and never allowed the performance to degenerate into rant or musical bathos—a temptation which is all too easy to succumb to in such an opera as "Lucia." Bada and Audisio filled out the cast.

The ballet divertissements of the Russian dancers, with Katrina Geltzer, Mikail Mordkin and Alexander Volinine as stars, gave their customary pleasure and were much enjoyed by the audience, which remained after the opera until the last of the dances had been performed.

"Madama Butterfly," December 28.

The postponement of Wolf-Ferrari's "La Donne Curieuse" brought about another performance of "Madame Butterfly," which was done with the customary cast, headed by Geraldine Farrar, who looks very attractive in the title role, and Riccardo Martin, a spirited and splendid Pinkerton, who now masters all the picturesque elements of the role and sings it with unfailing authority and ingratiating tone production. Antonio Scotti, in the part of Sharpless, had well creased trousers. Marie Mattfeld was a sympathetic and understanding Suzuki. Beautiful, indeed, was Toscanini's conducting, and from the manner in which he voiced many of the trivialities of the score one was forced to the conclusion that he was spending a great deal of enthusiasm on a cause lacking in *raison d'être*.

"Girl of the Golden West," December 29.

Another repetition of "The Girl of the Golden West," with the familiar cast, gave us Caruso, Amato, Gilly and Didur in engaging expositions of the purest bel canto. Emmy Destinn, whose vocal quality sounded as metallic as ever and whose appearance as Minnie made the same negative appeal to the eye as of yore, sang earnestly the finale of the first act and the middle part of the second act, but forced her voice shrilly in the lynching scene of the third act.

Andrea de Segurola gave a good performance of the minstrel song, and Lambert Murphy and Albert Reiss were excellent in small roles. Marie Mattfeld made the most of her limited opportunities as Wowkle, the squaw.

Toscanini threw himself into the orchestral part of the performance with his wonted fervor and insight.

"Siegfried," December 30 (Matinee).

Putnam Griswold was the commanding figure of the "Siegfried" performance on Saturday afternoon in the part of the Wanderer. This young basso of towering presence and magnificent vocal volume has a degree of histrionic force which is rarely met with on the operatic stage and it imbues everything he sings with a force and conviction that carries away his listeners and puts them completely under the spell of his art. He realized to the full the grim qualities of the peripatetic Wotan in the "Siegfried" period of his career and presented all the god-like grandeur of the role, combined with the epic fear which filled the soul of the unhappy one as he began to realize his inevitable doom and that of his fellow deities. The moment in which Wotan faced his son was one of magnificent dramatic power as presented by Griswold, and in this scene as in other episodes that gave him a chance for vocal exposition, he sang with a warmth and fervor that were irresistible. It was said in the lobbies that Mr. Griswold did not find himself in the best of voice during the afternoon, but if such was the case no trace of indisposition was noticeable in the evenness, mellowness, and soulful appeal of his singing. It was a wonderful performance and stamps him as a Wotan who will bring us revelations when he essays the part in the "Walküre."

Madame Gadski was in singularly good voice as Brünnhilde and filled the role with sympathetic charm and vocal



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CONSTANTINO.

attractiveness. Of especial beauty were her pianos in the earlier part of the last act, while there was no lack of intensity and force in the concluding duet with Siegfried. Madame Matzenauer revealed resonant, deep tones in the stationary role of Erda.

Albert Reiss as Mime and Otto Goritz as Alberich gave their customary skillful characterizations of those parts. Basil Ruysdael, in the rather ungraceful form of Fafner, gave thrills with the sonorousness of his voice and the deep earnestness with which he invested the text. Lenora Sparkes sang the music of the bird with distinction.

Alfred Hertz was in a lenient mood part of the time and in an aggressive mood during the rest of the afternoon. The lenient moments were preferable by far.

"Boheme," December 30 (Evening).

Riccardo Martin and Alma Gluck gave a beautiful performance of the loving pair in Puccini's "Boheme" on Saturday evening, and moved many to tears with the poesy and pathos which they put into the story as sung and acted by them. Miss Gluck is an infinitely better Mimi than Geraldine Farrar, and she plays the role with simplicity and divests it of all the sophistication which the worldly wise Miss Farrar sees fit to put into the part of the meek little Parisian grisette.

Other excellent features of the evening were Andrea de Segurola's whimsical portrayal of the part of Colline and his well timed phrasing and appealing quality of voice and Bella Alten's charming Musetta. She sang the waltz song with unusual chic and abandon.

Ballet divertissements followed this performance, as they did that of "The Girl of the Golden West" on Fri-

day evening, and showed that this troupe of terpsichorean artists has established itself firmly in the favor of the Metropolitan Opera House public.

"Parsifal," January 1, 1912 (Matinee).

Amfortas William Hinshaw
 Titirel Basil Ruysdael
 Gurnemanz Herbert Witherspoon
 Parsifal Carl Burrian
 Klingsor Otto Goritz
 Kundry Margarethe Matzenauer
 A Voice Florence Wickham
 First Knight of the Grail Julius Bayer
 Second Knight of the Grail Basil Ruysdael
 First Esquire Lenora Sparkes
 Second Esquire Henrietta Wakefield
 Third Esquire Albert Reiss
 Fourth Esquire Lambert Murphy
 Klingsor's Flower Maidens:

I. Group Lenora Sparkes
 Rita Fornia
 Rosina Van Dyck
 Bella Alten
 II. Group Marie Mattfeld
 Henrietta Wakefield
 And a Chorus of Twenty-four other Flower Maidens.
 The Brotherhood of the Knights of the Grail.
 Esquires and boys numbering 150 Voices.
 Orchestra increased to 125 musicians.
 Conductor, Alfred Hertz.

A repetition of "Parsifal" brought several changes of cast, and made the New Year's Day production of the work an interesting event, although the holiday nature of the occasion hardly corresponded to the "consecration" atmosphere insisted upon by Wagner, and so comically imitated by the Metropolitan Opera in the earlier "Parsifal" days here, under the Conried management.

The illness of Madame Fremstad gave Margaretha Matzenauer an opportunity to jump into the part of Kundry at a moment's notice, and although there was no time for an orchestral rehearsal the Munich contralto scored a remarkable triumph, singing the dramatic soprano role with extraordinary intelligence, fervor and musical effect. Neither Ternina nor Fremstad, heard here previously as Kundry, managed to create the profound effect achieved by Madame Matzenauer, for she filled the musical measures with a wealth of meaning not extracted therefrom by the two other singers, and dictioned it so very carefully and eloquently that the text for the first time carried its own significance to a New York audience.

In the Matzenauer rendering the Kundry vehemence of the first act had human force, and not merely theatrical stress; the seduction scene in the second act was filled with vocal charm and textual subtlety—the temptation being not only physical as portrayed by Fremstad—and as a climax Matzenauer rose to tremendous heights in the final act, and sang and acted with so earnest an intention and so moving an appeal that she literally struck her hearers dumb with astonishment and emotion. All the many and complex phases of the Kundry character were as an open book to Matzenauer, and by dint of her histrionic mastery and her infinite vocal resource she reflected every shade of meaning contained in the role. There seems no doubt after the way in which Matzenauer's interpretation was received by the public and the press, that she is the greatest Kundry in the world, and congratulations are due the Metropolitan for having found the proper incumbent at last to do the most difficult role in all the Wagner repertory.

William Hinshaw was another "Parsifal" newcomer in the character of Amfortas, and likewise made a complete success considered from any and every aspect. His depiction of the suffering one's agony was a powerful and convincing piece of acting, and he sang the music with fine quality of voice and deep musical insight. Here and there it was evident that Hinshaw had a cold, but the showing he made was the more impressive on that very account.

In the rather small part of Titirel, Basil Ruysdael acted with distinction and phrased his vocal utterances in such artistic fashion as to win universal praise from the cognoscenti. Herbert Witherspoon did his customary effective Gurnemanz, and Otto Goritz was unconsciously funny as Klingsor. Carl Burrian's Parsifal has been amply considered in THE MUSICAL COURIER on former occasions. The tenor has not gained in histrionic dignity and vocal warmth since then.

Alfred Hertz did not succeed in keeping his men together at all times, and made an appalling degree of noise in several episodes during the first and last acts. The male chorus managed to be out of tune frequently, but the Flower Girls sang with lovely effect.

"Lucia," January 1.

Donizetti's "Lucia di Lammermoor" was repeated New Year's night, with Madame Tetrassini as the heroine of Sir Walter Scott's tragic romance. The diva was in lovely voice and once more gave those exhibitions of skill in vocalization that have placed her in the galaxy of the great singers of the day. Florencio Constantino, as Edgardo, again proved himself a finished artist of the bel canto

school. The sudden indisposition of Amato brought a change in the cast at the eleventh hour, when Giuseppe Campanari obliged the management by consenting to appear as substitute for his colleague. The older baritone is so experienced in operatic traditions that the matter of singing the role of Ashton (which he has not done in years), without rehearsal, proved apparently no tax on his vocal or dramatic powers, and that was a relief, for the part of the hapless Lucia's brother is one that demands force and acting ability. The sextet sounded beautiful, and as usual, when it is sung by singers of such rank, created the wildest enthusiasm. In the "Mad Scene" Madame Tetrassini surpassed herself; her cadenzas were wellnigh flawless, and the voice seemed at times more golden than the flute which she echoed. Herbert Witherspoon, as the Chaplain, sang smoothly and did all that was possible with the stilted role. Marie Mattfeld, as Alisa, and Bada and Audisio, in minor characters, were satisfactory. Sturani con-

ducted with spirit, and the male chorus in particular distinguished himself. After the opera, Mlle. Geltzer and Messrs. Mordkin, Volinine, etc., of the Russian Ballet, danced numbers by Strauss, Bleichman and Chopin, assisted by the extra orchestra under the baton of Podesti.

The house was jammed. It was reported about the corridors of the Metropolitan that persons were in line soon after 4 o'clock in the afternoon, waiting to buy admission tickets. Several of the women among the standees came near to collapsing and were taken to the matron's room and cared for. The recalls for Tetrassini were too numerous to count.

"Coppelia," January 2.

With Mordkin and Geltzer as the chief luminaries, Delibes' delightful "Coppelia" entertained and edified a large audience on Tuesday evening, and offered much excellent dancing, together with dainty and well scored music.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

These are days of untiring industry and effort at the Boston Opera, when all activities are gradually converging to the momentous production on January 10 of "Pelléas and Melisande," a production which will be a notable one in the art history of the country.

The arrival of Georgette Leblanc-Maeterlinck has enabled Mr. Russell to begin final rehearsals, and the rumored presence in this city of the poet Maeterlinck himself has invested the coming production with a cloak of mystery and expectancy.

A faithful rendering of Maeterlinck's own ideals in mounting the opera, and numerous conferences held with Debussy in Paris last summer by André Caplet, who will conduct, the splendid stage settings Mr. Russell has provided, and the hearty co-operation the whole of the company is lending, will make this production of the Debussy music drama undoubtedly the most authoritative and complete one it has yet had.

"Pagliacci" and "Coppelia," December 26.

One of the interesting events of the week was the production of Delibes' charming ballet, "Coppelia," which gave us the first extended opportunity to pass judgment on the ballet department of the opera organization. The dancing of Dolores Galli and the efforts of Signor Bottazzini, the ballet master, and the members of the corps were received with great enthusiasm. The ballet was preceded by Leoncavallo's opera, a far more enjoyable arrangement than the usual inartistic double bill of "Pagliacci" and "Cavalleria," piling, unrelieved, murder upon murder.

The casts were:

"PAGLIACCI"
 Nedda Carmen Melis
 Canio Giovanni Zenatello
 Tonio Giovanni Polese
 Silvio Gaston Barreau
 Beppe Ernesto Giaccone

"COPPELIA"
 Swanilda Dolores Galli
 Frantz Maria Paporello
 Une Poupée Grace Parker
 Coppélius Ettore Bottazzini
 Le Bourgmestre Attilio Pulcini

Polese, the Tonio, gave the performance a good impetus by a sonorous and effective rendering of the prologue, and he pleased throughout by his consistently good acting.

As might be expected, Madame Melis made an attractive looking Nedda, as she is both by form and temperament very well fitted for the part. As the Columbine in the miniature play she was a dainty and coquettish figure.

Zenatello was a magnificent Canio and his dramatic singing of the final aria of Act I brought him many recalls.

The Silvio of M. Barreau seemed a trifle stilted. A few good comedy touches made Giaccone an effective Beppe.

Some of the best moments of the performance were contributed by the chorus, which distinguished itself in the singing of the Angelus music of the opening act.

The production of the ballet was a brilliant ensemble of dancing, pantomime, costumes and scenery. That the revival of interest in this form of art, which began here last year with the coming of the Russian dancers, had not disappeared was attested by the great pleasure which this charming and graceful ballet gave to a highly enthusiastic audience.

The setting of the second act was one of the best things Mr. Russell's scenery department has produced. An im-

portant factor in the success of the performance was the work of the orchestra under Mr. Goodrich.

"Carmen," December 27.

Bizet's opera with Maria Gay in the title role now has become one of the finished products of the Boston company. Routine work though it may be, one may go to its performance with the firm assurance of hearing a work that has been thoroughly mastered in all its details, while at the same time encountering welcome surprises in the constantly refining work of both individuals and the ensemble.

This particular performance, with Zenatello as a powerful Don Jose, was given with strictly home talent, and so is especially convincing of the wonderful advance the Boston Opera Company has made in the past two seasons.

In Miss Fisher has been found an ideal Micaela. What is needed now is an impressive Toreador, neither Riddez nor Mardones having been altogether successful Escamillos.

The conducting of André Caplet has been a strong bulwark in these "Carmen" performances. Each time new graces are evident in the orchestral introductions to the several acts. A slight moderation of the pace in the opening of Act II comes to mind as being desirable.

"Aida," December 29.

The repetition of Verdi's "Aida" brought out a large audience Friday evening, when Madame Melis was heard in the role of the Ethiopian princess. She was a lovely and languorous captive, and acted with dramatic force.

Maria Gay's interpretation of Amneris was as regal as ever, and her tones were rich and thrilling. Zenatello repeated his previous success as Radames, a role in which all the qualities he possesses as a dramatic tenor are shown at their best. The remainder of the cast was unchanged from the previous performance.

Of the older works, both Verdi's and others, it is doubtful if any of them can consistently fill the opera house here in the way "Aida" does. In inherent musical value, it finds its place after the later Verdi works, "Otello" and "Falstaff," but the true dramatic qualities of the book, the picturesque settings, the wealth of melody and the brilliant pageantry and costumes it permits, are likely to make its hold on the popular good-will lasting for these many years to come, when some of the later young Italian works have had their brief day and passed on.

"Cavalleria" and "Coppelia," December 30 (Matinee).

The other half of the Siamese operatic twins was presented just as its counterpart had been earlier in the week, in conjunction with the ballet "Coppelia." The effect was equally gratifying, so that thanks are due Mr. Russell for this welcome rearrangement of the usual order of things.

The opera was given with this cast:

Santuzza Maria Gay
 Lola Elvira Leveroni
 Mama Lucia Florence De Courcy
 Turiddu Giuseppe Gaudenzi
 Alfio Giovanni Polese

The intensity and dramatic force of Madame Gay's impersonation of Santuzza has made it one of the glorious characterizations of the Boston Opera season, while the art with which she colors her tone was admirably revealed again in this performance of Mascagni's grim opera.

Although essentially a lyric singer, equipped with a voice of fine, even texture, M. Gaudenzi was an effective Turiddu, and acted and sang with a full comprehension of the character. M. Polese did some very effective acting.

work and sang throughout in admirable fashion. Miss Leveroni and Miss De Courcy were well cast for their respective roles.

"Lucia," December 30 (Evening).

Donizetti's opera was given with the following cast:

Lucy	Evelyn Scotney
Alice	Johanna Morella
Edgar	Florencio Constantino
Henry Ashton	Rodolfo Fornari
Norman	Rafaelo Diaz
Raymond	A. Silli
Arthur	Ernesto Giaccone

It was Miss Scotney's real operatic debut, and although it was a "popular" night, and the horseshoe was not ablaze with brilliantly garbed and bejewelled fashionables, the sincere and unstinted applause she received should make the occasion an unforgettable one for this young Australian singer, who, over night, as it were, has suddenly found herself in the ranks of the stars.

Her singing of the "mad scene" at a Sunday night concert two weeks ago revealed a voice of astonishing range, power and positive beauty, which caused Director Russell at once to sign a three-year contract with her and order her to prepare for a debut in "Lucia." It so chanced that although Miss Scotney knew nearly a score of Italian operas, "Lucia" was not among them, and so she set about to learn it within a fortnight, which was no mean feat in itself.

That she succeeded was evident when, after the great scene of the last act, she was recalled nine times amid extraordinary applause.

Aside from the ease with which the singer's voice soars among the altitudinous lines above the staff, and the power, clearness and confidence with which the final E flats in the mad scene were taken, Miss Scotney proved herself the possessor of a voice that could boast of an excellent middle register, and of a fullness of tone that extended even to the lowest notes of her compass.

Such versatility is remarkable, indeed, when the paucity of resources of the coloratura soprano in general is remembered, who loses all claim to distinction when the melodic line proceeds downward on the staff into weak and colorless tones.

The sweet, rounded quality of the singer's voice was delightful in the cavatina of the opening scene, and its power and volume made it stand forth brilliantly above the sextet and orchestra.

An admirable sense for rhythm and phrasing, and a temperament that should soon begin to color tone with dramatic effect, coupled with a youthfulness and charm of presence and a freedom and ease in bearing, rare in a debutante, served to complete the wonderful impression she made, and to provoke prophecies of a great future.

Constantino again revealed himself a consummate artist and the master of tonal resources in his well-known and admired impersonation of Edgar. Dramatic in the extreme was his interruption of the wedding scene and his leave-taking. In the final aria of the last act the tenor produced some telling effects in the use of delicate gradations of tone, that proclaimed a flawless vocal technic in the service of a truly emotional art.

The remainder of the cast, with the exception of Fornari, who replaced Polese as Henry Ashton, was the same as at the previous performance, with Tetrassini in the title role.

Conti conducted with slight unsteadiness of tempi, and with an overindulgence for the brass section that at times reduced the singing to pantomime. His leading of the sextet was, however, much liked.

Sunday Evening Concert, December 31.

Felix Fox and Evelyn Scotney were two soloists at the interesting operatic concert, when the following program was given:

Comedy Overture on Negro Themes.....	Henry F. Gilbert
Orchestra.....	
Conductor, Wallace Goodrich.	
Hungarian fantasia for piano and orchestra.....	Liszt
"Felix Fox."	
Conductor, Wallace Goodrich.	
Aria, Caro Nome.....	Verdi
Evelyn Scotney.	
Conductor, Arnaldo Conti.	
Rigoletto, Fourth Act, ending with the Quartet.....	Verdi
Mmes. Scotney, Leveroni, M.M. Ramella, Fornari, Silli.	
Conductor, Arnaldo Conti.	
Cavalleria Rusticana, First Act, beginning to intermezzo.....	Mascagni
Mmes. Amsden, DeCourcy, Leveroni, M.M. Gaudeani, Fornari.	
Full Chorus and Orchestra.	
Conductor, Roberto Moranzoni.	

Internal evidence does not reveal whether Mr. Gilbert has read Henri Bergson's illuminating volume on the comic spirit and its precise definition. But very likely this collection of frankly syncopated themes, with their bizarre harmonization and vigorous, if crude, orchestration, is entitled to the appellation "comic" equally with intellectual Beethoven scherzo or the "Meistersinger" apprentice music.

Mr. Gilbert has been more at ease in some of the smaller forms. In association with Charles Wakefield

Cadman and others of the young American school, he has discovered much of interest in both Indian and negro melodies and in American folk-lore. Several charming songs are to his credit, and the Boston Symphony has not disdained to play his "Comedy Overture."

Boston audiences are always eager to hear Mr. Fox, the opportunities in recital having been altogether too rare. Among the many fine local pianists, whose standing both in this country and Europe has been a recognized fact, Felix Fox has acquired an artistic rank all his own.

The Liszt fantasia on Hungarian themes, therefore, gave him a telling opportunity for the display not only of bravura and brilliant passage work, but also for good, solid tone and for powerful chord work that retained all its euphony in spite of its power. Fleetness of finger Mr. Fox possesses indeed, and the magnificent ease with which the prestissimo staccato portions were tossed off, and the long, even rippling scales showed clearly enough that technical considerations no longer bothered Mr. Fox very much.

The orchestra, under Mr. Goodrich, gave him excellent support. At the conclusion, Mr. Fox was recalled half a

dozen times, the audience evidently hoping for an encore, but in vain, from the ever modest pianist.

New beauties in the wonderful voice of Miss Scotney showed themselves in her singing of "Caro Nome." The tones of her lowest registry are of a quality positively haunting, making one seek vainly for comparisons. She phrased exquisitely both here and in the famous quartet, and showed splendid possibilities in tonal coloring.

The "Rigoletto" music, under Mr. Conti's guidance, was finely sung. Mr. Ramella's version of "Donna e Mobile" seemed to be liked.

The concluding part of the program was the first act of "Cavalleria Rusticana," in oratorio form. Miss Amsden, who is of statuesque beauty, sang Santuzza's music with much feeling and ample tone, and with an evident comprehension of her role that would make it interesting to hear her in the operatic version.

The other singers were the same who appeared in Mascagni's opera this week.

M. Moranzoni and the orchestra played with better spirit than at the performance earlier in the week. L. A. B.

GRAND OPERA IN CHICAGO

AUDITORIUM.

"Hansel and Gretel" December 25 (Matinee).

The holiday week was ushered in by the Chicago Grand Opera Company with the repetition of "Hansel and Gretel," given with the same cast that was heard at the last presentation.

"Tales of Hoffmann," December 25 (Evening).

Offenbach's fantastic opera was given on Christmas night before a large audience. Owing to the sudden indisposition of Charles Dalmores the role of Hoffman was sung by Edmund Warnery. The management had placed a slip in the program informing the public that upon short notice Edmund Warnery would replace Dalmores and on that account indulgence was requested. Jennie Dufau was a pretty doll. Carolina White, as ever, was a picture to behold. Vocally she was at her best. Maggie Teyte as Antonia was satisfactory. The role of Niclaus was entrusted to Marta Wittkowska, who won a well deserved success. The roles of Coppélius, Dapertutto and Miracle, which were essayed last year by Maurice Renaud, were sung by three different singers. Hector Dufranne in a part that befitted him, won much success as Coppélius. Armand Crabbe, as Dapertutto, was only mediocre, but the Miracle of Gustave Huberdeau was praiseworthy in every respect. Constantin Nicolay in the double characterization of Spalanzani and Crespel proved a strong factor to the cast. The smaller roles were in capable hands. Charlier fought with the score and the barcarolle was unsatisfactorily played. The stage settings were new and proved an improvement over last season.

"Il Segreto di Susanna" and "Le Jongleur de Notre Dame," December 26.

The popular double bill, "Il Segreto di Susanna" and "Le Jongleur de Notre Dame," again was presented before a large and enthusiastic audience. White and Sammarco in "The Secret" repeating their former success, and in "Le Jongleur de Notre Dame" Garden, Huberdeau, Scott and Nicolay winning the honors of the evening. Campanini conducted.

"Quo Vadis," December 27.

The third performance of "Quo Vadis" strengthened the first opinion as to the merit of the historical opera. Marcel Charlier battled again with the score and once more allowed his brassy to run away from him. The young French conductor is too impotent a factor to be entrusted with a work of the dimensions of "Quo Vadis," and ought to be content with directing lighter operas. The cast was identically the same as at the second performance, therefore all proved highly satisfactory.

"Natoma," December 28.

The third performance of "Natoma" in Chicago was given last Thursday evening. Repetition of the work does not impress favorably. The catchy tunes of the first and second acts proved to be even less effective than after a first hearing. To the enthusiasm of the first performance succeeded apathetic complaisance on the part of the audience, the only success to be recorded being the dance of Mlle. Galli. George Hamlin's singing and acting again were excellent. His "Ode to Columbus" was one of the great achievements of the performance and added to this it might be said that Mr. Hamlin's acting has improved much since the first performance, and probably after more experience in the operatic field he will show himself to be as good an actor as a singer. Mary Garden in the title role was superb, likewise Carolina White as Bar-

bara. Scott, Sammarco and Nicolay in their respective parts were highly satisfactory. Campanini conducted.

"Die Walkure," December 30 (Matinee).

The second performance of Wagner's "Walkure," by the Chicago Grand Opera Company, brought out a capacity audience to the Auditorium Theater, Saturday afternoon, December 30. Madame Gerville-Reachie's singing of Fricka is meritorious in every respect. She replaced Madame Schumann-Heink, heard at the first performance. Heinrich Hensel's presence as guest was the main feature of the performance. The young tenor from the Metropolitan Opera House of New York scored heavily as Siegmund, a part which fits him physically as well as vocally. Mr. Hensel's success in Europe as well as in New York had preceded him to our breezy midst and in every respect he justified the eulogies delivered about him. His singing is glorious and the young artist created a most favorable impression. The other parts were entrusted to the same singers who were heard at the first performance. Jane Osborne-Hannah was again a fine Sieglinde, and she infused into her part vigor and temperament that charmed her audience, and her singing, as ever, was splendid. Minnie Saltzman-Stevens' second appearance showed her to have all the defects noticeable in most of the pupils of a certain teacher who lives in Paris. Her delivery is poor, and to deviate from pitch seems to be chronic with her. Her acting calls for only the highest praise and with better vocal training she should be counted a strong factor in every Wagnerian production. Clarence Whitehill's Wotan is godly. Henri Scott, Marta Wittkowska, Jennie Dufau, Charlotte Guernsey rounded out an excellent ensemble. The orchestra, under the directorship of Alfred Szendrei, gave another remarkable reading of the score and, indeed, the playing of the Chicago Grand Opera Orchestra under the leadership of this young maestro is inspiring. As said in these columns last week, the presentation of "Walkure" is without doubt the best thing done by the Chicago Grand Opera Company since its inauguration.

"Rigoletto," December 30 (Evening).

The appearance of Amadeo Bassi as the Duke was the main feature of the "Rigoletto" performance last Saturday evening, when Verdi's opera was given at popular prices. Signor Bassi scored heavily and we look forward with pleasure to hearing him next Wednesday as Don Jose in "Carmen," a role in which he has never been heard in Chicago. Zeppilli as Gilda was splendid. Her voice has taken on so much volume since last year that the management has seen fit to give her more important parts, in which she has "made good," justifying the happy decision of the general manager. Alfredo Costa was an excellent Rigoletto. His singing was up to the high standard of the performance and he won as the buffoon deserved plaudits. Ettore Perosio conducted.

"Cinderella," December 31.

Massenet's fairy opera was the offering by the Chicago Grand Opera Company to celebrate the coming of the New Year. The cast was similar to that on previous performances, and again Mary Garden was the star of the opera.

A son was born to Alfred Szendrei, the Wagnerian conductor of the Chicago Grand Opera Company, Tuesday evening, December 26.
RENE DEVRIES.

Pasquale Amato's Remarkable Achievements in Opera and Concert.

A generation ago all that the opera going public expected of an artist was thrilling top notes and a few meaningless gestures. "But other times, other standards." Today the musical horizon is far more exacting, and therefore unless a singer's histrionic gifts in a measure equal his ability to sing his success will hardly advance him to the foremost ranks of lyric favorites.

Among the personages at the Metropolitan Opera House who combine the art of the singer with the skill to delineate the different characters in the opera repertory, Pasquale Amato, the leading Italian baritone of the company, is unquestionably one of the most remarkable. In the numerous roles which Mr. Amato has impersonated on the vast stage of North America's greatest opera auditorium he has demonstrated a style of singing and acting in which are blended the noblest traditions of the past with the approved methods of the present day. Trained in the school of bel canto his singing has been accepted as a model by those who are often perplexed on the subject of correct tone placement. But Amato is an artist whose vocalism is a mere instrument to be controlled by an intellect so keen, so sensitive and so imaginative that no role seems wholly beyond its comprehension and accomplishment. Are there other Italian baritones possessing Amato's beauty of voice, school of singing, presence, intensity, combined with mimic and histrionic powers and the linguistic talent that enable him to sing Wagnerian roles in the original German with the same amount of conviction he discloses in the parts from the Verdi and Donizetti operas? More than this, Amato sings French with Parisian purity in such a part as the magician king in Gluck's "Armide."

Among Italian singers of this epoch Amato stands a unique and unrivaled figure.

During the seasons of 1909-1910, 1910-1911 and 1911-1912, Mr. Amato has sung the following roles with the Metropolitan Opera Company (he undoubtedly has sung other parts, but at this moment these fourteen portrayals are recalled):

Count di Luna in "Il Trovatore."
Germont in "Traviata."

Rigoletto in "Rigoletto."
Amonasro in "Aida."
Lord Ashton in "Lucia."
Barnaba in "Gioconda."
Tonio in "I Pagliacci."
Jack Rauce in "The Girl of the Golden West."
Baron Scarpia in "Tosca."
Marcello in "La Boheme."
King Hidraot in "Armide."
Carlo Worms in "Germania."
Kurwenal in "Tristan und Isolde."
Amfortas in "Parsifal."

The roles of King Hidraot in "Armide," Carlo Worms in "Germania" and Jack Rauce in "The Girl of the Golden West" were created in America by Amato.

Besides Amato's popularity as one of the prominent operatic singers of the times, he distinguished himself in concert and song recitals on the tour he made in the West last autumn previous to the opening of the opera season. In these lieder recitals, Amato succeeded in establishing himself in the critical estimation of those whose standards of musicianship are high.

To judge Amato off the stage, he appears a man immaculately groomed, wholesome, dignified, whose years indicate that he has reached the "age of the gods," which Goethe declared begins about the thirtieth year. Americans who have learned to value this superb artist at his true worth feel assured that he will remain a member of the Metropolitan Opera Company for many years.

If nature had denied Pasquale Amato a noble singing voice he might still have moved the nations as an actor—perhaps as the long awaited successor of Salvini; but, happily, Fate was kinder even in his case by endowing him also with a magnificent voice and the singing gift. Those capable of understanding the variety of moods demanded of these many characterizations will continue to admire and wonder at his achievements. Whether it be in tragedy, comedy, melodrama or pure romance, Amato has revealed himself a singing actor of the first rank.

Grand Opera in Brooklyn

ACADEMY OF MUSIC.

"Lohengrin," December 26.

A brilliant holiday assemblage greeted the members of the Metropolitan Opera Company at the Brooklyn Academy of Music on the night after Christmas. It was the sixth in the series of performances of grand opera in Brooklyn, and the first evening devoted to Richard Wagner. Special interest in the performance centered in the Brooklyn debut of the new German tenor, Heinrich Hensel, whose first appearance at the Metropolitan Opera House in the same role was reviewed in THE MUSICAL COURIER last week. In Brooklyn Mr. Hensel revealed those qualities which at once make their appeal to a cosmopolitan audience. Manly, graceful, young, temperamental, and endowed with a voice of remarkable timbre and singing with warmth and beauty, the newcomer "took the house by storm." Not since the days of the lamented Max Alvary has a tenor of the German school so moved the public. Mr. Hensel disclosed that he is a splendidly equipped Wagnerian singer, and, being young, most likely his accomplishments do not end with Wagner. With such an artist in the title role it was not surprising to find that the other principals in the cast were influenced to give of their best, and this resulted in one of the most finished performances of "Lohengrin" which the writer of this report has witnessed in twenty years. In his impersonation Mr. Hensel embodied both the human and spiritual sides of the knight who comes to rescue Elsa from the plotters, and then returns to his mysterious habitation because of his wife's curiosity. The illusion caused by the arrival of the boat drawn by the swan was impressive; the dignified, erect and knightly figure of the tenor, the mobility of his facial expression, and the graceful pose as he started to sing "Du lieber Schwan" was compelling and caused a genuine flutter in the auditorium. From that moment Mr. Hensel captured the house, and should he again sing in Brooklyn, which is most likely when "Tannhäuser" is given, he will find a host of friends to welcome him.

During the bridal ceremonies of the second act Mr. Hensel made an equally fine impression, and the climax

came in the first scene of the third act, where Madame Galski, the Elsa, and the tenor united in some dramatic singing that may be accepted as a model by those who still have their doubts. Not only was the singing in this scene notable for variety of tone color and fervor, but the dramatic situations held up to view the ideas of the master himself. In the closing scene Mr. Hensel once more distinguished himself by the lofty style in which he sang the "Narration"; here he seemed to have been transformed into the spiritual disciple of another world.

In the first act Madame Galski's voice lacked some of its power and sweetness; she has often sung the "Dream" better than she did last Tuesday night, but the prima donna entirely redeemed the shortcomings in the earlier moments by her beautiful singing of "Euch Lüften, die mein Klagen" on the balcony. Unfortunately the duet with Ortrud was marred by the colorless voice and vocalism of Florence Wickham, who strove hard to get some effect, but failed utterly to achieve it.

Two American singers added to their triumphs by appearing as the King and Herald. Putnam Griswold's noble bass voice and his finely poised gestures lifted up the part of Heinrich der Vogler into a vital character and not a mere lay figure, as is often the case with stage kings.

William Hinshaw, the Herald, was, as usual, wholly satisfying. In this instance, too, the stock of American intelligence served to show that the Heerrufer of the king is not an insignificant underling, but one truly fitted to shine in the cause of royalty. The minor roles of nobles and noble youths were acceptably given by Julius Boyer, Ludwig Burgstaller, Marcel Reiner, Inga Orner, Rosina van Dyck, Helen Ziegler and Henriette Wakefield. Alfred Hertz, the conductor, seemed more subdued than usual; most likely he was reminded that the auditorium of the Brooklyn Academy of Music is about half the size of that at the Metropolitan Opera House.

During the night there were many enthusiastic recalls, seven after the first act and five after the second act. Many persons tarried when the performance ended, near midnight, to extend another ovation to Mr. Hensel, Madame Galski, Messrs. Griswold and Hinshaw, and the other artists.

MUSIC IN ROME.

Rome, Italy, December 9, 1911.

The musical season in Rome may be said to have begun with the closing of the fall season at the Costanzi, with Bonci as Fernando in "Favorita." It was the fifth performance of that opera and the fifth extraordinary appearance of Bonci, who is so rightly called the king of bel canto. He sang beautifully throughout the opera, his "Spirito Gentil" was marvelous, and, of course, he had to repeat it, and each time was tendered an ovation. Bonci's performances were the only ones that called forth any attendance; all the other performances fell flat, and the "Rosenkavalier" was not liked at all. Perhaps, had the performers been better the work would have had more understanding. Outside of Bonci's appearances the season was a disaster, not alone because the company was deficient, but because the manager made himself very unpopular with the press and the orchestra. Zanini used methods which were not in conformity with usage here.

Several days after the season closed two extra performances of "Rigoletto" were given for the benefit of the families for the wounded and the dead in Africa. Both performances were sold out. Bonci sang on the first night as he alone sings. The royal march and Garibaldi's hymn had to be played by the orchestra over and over again, and at the climax of the march the Italian flag was waved by the artists, foremost among whom was Bonci shouting his "eviva!" The house was filled to the utmost. Of course, all the artists sang gratis (the orchestra, too), and the house was donated as well. The receipts were more than 20,000 francs, which is a great deal for here. On the second night the prices had been reduced and the house was sold out again.

Now the Costanzi is closed and rehearsals have begun, as the opening of the carnival and lenten seasons will be on the traditional St Stephen's Day, December 26, with "Siegfried," the tenor, Borgatti, a Wagner specialist, in the title role. The repertory includes "Ballo in Maschera," with Battistini; "Lucia," with Maria Barrientos; "Elektra," with Emma Carelli; "La Wally," "Africaine," "Koenigskinder," "Norma."

A big drawback this season for the management of the Costanzi is the loss of the subsidy of 80,000 francs, which will not be given any more. The actual impresario, Walter Mocchi (Emma Carelli's husband and director of the La Teatral Society) was on the point of renouncing, when he was prevailed upon to risk the season.

On December 3 the first of the long series of concerts at the Augusteo was given, directed by Jenő Hubay, the violinist, and Ernst von Dohnányi, the pianist. The latter had success in a Liszt number and a composition of his own. Hubay is a better violinist than conductor.

On Sunday Franz von Vecsey was applauded most enthusiastically at the Augusteo, where Hubay led the last of the three Hungarian concerts. Von Vecsey played a concerto by Hubay, his master.

Bonci has left Rome to spend Christmas with his children at Bologna. On the 26th he and his wife leave for Liverpool to embark on the Lusitania bound for New York. Bonci rejoices getting back to "the comfortable and musical United States," as he says.

The San Carlo in Naples has opened its season.

Here the Teatro Adriano season is nearing its end.

D. P.

Edmond Clement's Recital Program.

Edmond Clement as a recitalist has already won phenomenal distinction despite his comparatively few public appearances in this country in this line of effort. It is therefore with deep interest that the music-loving public of New York anticipates his Carnegie Hall recital of January 16, when the program is to include the following numbers:

Unis des la plus tendre enfance.....	Gluck
Invocation à la Nature (Damnation de Faust).....	Berlioz
Impatience.....	Rameau
Hark! Hark! the Lark.....	Schubert
Poème d'Octobre.....	Masenet
Aimons nous.....	Saint-Saëns
Le Mariage des Roses.....	Frank
Clair de Lune.....	Debussy
To a Violet.....	La Forge
Pastorale.....	Bisot
Aquarelle.....	Debussy
The Sea.....	MacDowell
Chanson triste.....	Debussy
En passant par la Lorraine.....	Arnold

Neighbor—I s'pose your Bill's 'tittin' the 'arp with the hangels now?

Long Suffering Widow—Not 'im. 'Tittin' the hangels wiv the 'arp's nearer 'is mark!—Black and White.

Wilhelm Bachaus Here for First American Tour.

Wilhelm Bachaus, the famous pianist, now in this country for his first American tour, received THE MUSICAL COURIER representative at the Prince George Hotel. One of the things an artist must submit to as soon as he gets here is the press interview, which is a sort of pleasant diversion and a simple way to become acquainted provided topics of mutual interest can be advanced. Particularly those artists are not averse to being interviewed who have some pet theory to expound or some particular phase of their work upon which they wish to dilate, and therefore welcome a chance to put forth their views and opinions.

When an artist such as Wilhelm Bachaus (whose claim to fame and popularity rests chiefly upon the seriousness, earnestness and excellence of his art) grants a talk to a newspaper man, the reviewer's task is not only simplified but made wholly delightful. Mr. Bachaus is an artist who comes here to play, not to speak. The presentment of his art is the principal consideration and upon that he stands. Yet there are many phases of so sincere a purpose which may be discussed with profit.

"I have not been at my own home for almost a year," said he, "but I could not forego longer the pleasure of visiting America and so have postponed my homegoing till next summer."

"I suppose, then, you have had this tour in mind for some time?"

"Yes. It has always been my desire and intention to come to America. Every artist must do that sooner or later."

"How long a tour will you make?" was asked.

"Until March. Then I go to Paris, finishing up my season's work in June. Then to Darmstadt for a rest."

"Does not such continuous concertizing tire you overmuch?"

"One gets used to that. Besides I am physically and nervously strong."

"How extensive an American tour will you make?"

"I shall not go West, but confine my operations to the East. I open here in New York next Friday with the New York Symphony Orchestra, then I go to Boston for a recital, followed by one here."

"What works shall you use in your American concerts?"

"Principally the classics. I open with the 'Emperor' concerto of Beethoven. Beethoven and Chopin represent the acme of piano art."

"How do you fashion your programs—that is, have you any particular method in arranging them?"

"Oh, yes. I always include a couple of popular numbers and wind up with a brilliant piece. I like variety, so do audiences. One must consider them as well as himself. Though I prefer the classics, I cannot always play what I like, you know. One must be more or less cosmopolitan as far as it may be consistent with his ideals."

"Which do you find the more difficult task, the recital or playing with orchestra?"

"The recital. An orchestra is a great assistance, but in a recital there is a certain feeling of lonesomeness. In recital, moreover, you have to do a variety of interpretative work, while with a concerto you have only to interpret a single composer and a single composition. There is no comparison between the two as far as the physical demands are concerned."

"How extensive a repertory have you?"

"Some 300 or more works, possibly. I have never catalogued them."

"Which do you find the most popular?"

"The classics, of course. The Beethoven sonatas, especially the 'Moonlight' and 'Appassionata,' and Chopin."

"Why is it that most pianists usually play these two sonatas in preference?"

"Because they are the best, and one wants to be heard in the best. One wants to be judged in works familiar to the audience and those which represent the highest art. Besides it is a much greater test of one's abilities. I shall play other sonatas, but on my first programs I shall put these two. Moreover, they are the most popular. I gave a series of twenty-five recitals, recently, playing over 200 different compositions, and the 'Appassionata' received the largest number of votes. That's proof enough, isn't it?"

"How did you come to select the piano instead of some other instrument?"

"Well, I suppose it was because when I was a child I fell against one and bumped my head. I still bear the scar on my forehead. I studied other instruments. I played the violin for four years, but found the piano more in sympathy with my nature, so I am a pianist."

"Have you done any composing?"

"No, indeed. When I see what a lot of poor stuff is

being written, I have no desire to exhibit myself in that direction."

"Do you play any of the modern French music?"

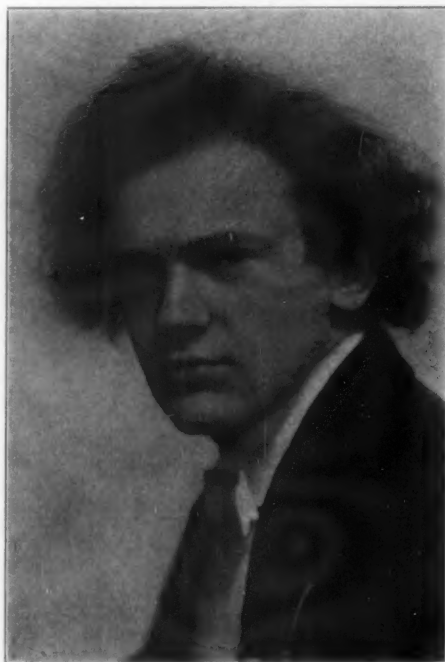
"Yes, I use some, principally Debussy, but, as I told you, I prefer the classics."

"Does your memory ever prove treacherous?"

"No. Fortunately I have a good memory, though I did stumble once. It was not exactly a slip of memory, but lack of attention. I was playing the Mendelssohn concerto and became so interested in the orchestral tutti that I forgot for the moment that I was the soloist, permitting myself to become a listener, so that when the time came for me to enter, I was wool gathering, as you call it. This only goes to prove that, even in pieces which we know backwards and forwards, it does not pay to be careless."

"Do you find it necessary to devote much time to practice, or to keeping up your repertory?"

"I have to keep my hands in trim, of course, but my repertory gives me no concern whatever. I can play anything at a moment's notice. Once, I was forced to



BACHAUS.

change my program at the last minute, and played a Beethoven sonata that I had not played over for almost a year. Speaking of memory, I went to the opera the other night and heard Toscanini. That man certainly is a wonder. I understand that he conducts even first rehearsals without a score. That is memorizing! That is marvelous!"

"What opera did you hear?"

"The Girl of the Golden West."

"We Americans do not care for it. It is so inartistic, so un-American. Indeed, it borders perilously upon burlesque."

"Well, you must overlook discrepancies in opera. One must not expect reality in opera."

"True. But this opera surpasses anything yet concocted in that line. When you become acquainted with us you will see how absurd and ridiculous this thing is. It is a huge joke and a dismal failure. You have no conception, probably, of our Indians or of the West. When you do become acquainted you will see my point. I suppose you are constantly on the lookout for suitable new compositions?"

"Yes, when I can find anything good, but good things are extremely scarce."

"Are you concerned about your first appearances here?"

"Not in the least. Audiences are about the same all over. If you play good music in an artistic manner, what more can you do? If you do your best, you need have no fear of the audience. I know enough of Americans to realize that they will receive me well if I do my part."

Death of Wilhelm Heinrich.

The death at the Massachusetts General Hospital, Boston, December 26, of Wilhelm Heinrich, the blind tenor, came as a great blow to his many pupils and friends in

Boston as well as in other cities where he was well known as a singer and musician of marked attainments. Mr. Heinrich, who was in his forty-seventh year, became totally blind at the age of six, but in spite of this misfortune took up the exacting career of a public singer, appearing in the larger cities of Europe and America with marked success.

Irene Armstrong's Appearances.

When Irene Armstrong, soprano, toured with the St. Paul Orchestra last season it was predicted that she would have a most successful career. This prediction has proven to be not a vain one, for the young artist is much in demand, and has won a host of friends through her consummate art and remarkable voice. The following press criticisms are ample evidence of her having won critics as well as public:

That personality counts was shown in a song recital of Irene Armstrong yesterday at Mendelssohn Hall. In interpretation, charm and power to move her audience Miss Armstrong was strong. Miss Armstrong affiliated with the Debussy emotions to the last degree and turned to the "Three Little White Kittens," by Piere, with equal interest and the Strauss lullaby with tenderness.—Brooklyn Daily Eagle.

Irene Armstrong gave a song recital yesterday afternoon in Mendelssohn Hall. The singer showed a commendable desire to lift her program out of conventional ruts. A prepossessing stage appearance and a soprano voice of good quality, and a good command of diction, especially in the English songs, was Miss Armstrong's principal claim to acceptance. Her tone production was excellent and her style always appropriate.—New York Sun.

Irene Armstrong, a lyric soprano, made her first Metropolitan debut at Mendelssohn Hall in a series of interesting French, German and English songs. The singer's success from a popular point of view was instantaneous, as attested by the musically cultured audience that heard her initial New York appearance.—New York Sunday World.

Last evening in Music Hall a recital was given by Irene Armstrong, a singer recently returned from Paris, where she was a pupil of no less a personage than De Reszke. Miss Armstrong is the possessor of a soprano voice of high range, pleasing character and a good appreciation of what constitutes effective shading in vocal delivery. She enunciates with clearness, has temperament and musical feeling, and the voice is well placed.—Chicago Tribune.

Irene Armstrong was heard in a recital last night in Music Hall, presenting a program of fourteen songs, most of them in the French language. The singer displayed a cultivated voice, power and brilliance, and was received with every mark of favor by a large and critical audience. The recital was altogether a finished one and in the best imaginable taste throughout.—Chicago Chronicle.

To an audience which comfortably filled Music Hall Irene Armstrong appeared last night in a song recital. She selected an ambitious program for her initial appearance in Chicago, and one which was calculated to try the powers of any singer. Her voice is a flexible soprano of good range and sympathetic quality. She is serious, is naturally musical, and has an attractive stage presence. Her success with the audience was complete and the recital made a decidedly favorable impression.—Chicago Inter Ocean.

Irene Armstrong sang splendidly, her voice, sweet and pure, was eminently pleasing in her handling of her part, and it is but simple justice to say that she made much of her opportunity. The part is not easy, but it is difficult and can be assumed only by an artist of advanced training and ability.—Piqua, Ohio, Daily Dispatch.

The soprano part was taken by Irene Armstrong, of New York, who sang the role with a conviction and authority. Her work was eminently satisfactory.—Pittsburgh Post.

Miss Armstrong, the vivacious little soprano, with her clear, bird-like notes, gave several numbers which were heartily applauded. Miss Armstrong has a voice of unusual flexibility.—Connersville, Ind., Daily Examiner.

Mrs. C. B. Kelsey in Berlin.

Mrs. Charles B. Kelsey, of Grand Rapids, Mich., ex-president of the National Federation of Musical Clubs, is spending a year in Europe. With members of her family Mrs. Kelsey passed the holidays in Berlin, where she expects to remain for a part of the winter.

Cottlow Begins Tour of West.

Augusta Cottlow is on her way to the Far West to fill a number of engagements, among which is an appearance with the Seattle Philharmonic Orchestra, under the leadership of John M. Spargur. Miss Cottlow will not return East until March.

Charles W. Clark Back for Concert Tour.

Charles W. Clark, the American baritone, arrived in this country last week to begin another tour of the United States. This evening, Wednesday, January 3, Mr. Clark is to sing for the Music School Settlement on the East Side, New York City.

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DE KOVEN'S "THE WEDDING TRIP."

Unanimous praise represents the New York daily newspaper opinion on the subject of Reginald de Koven's music in his new comic opera "The Wedding Trip," which jumped into instant popularity at its premiere in the Broadway Theater last week and now is attracting large and enthusiastic audiences to that playhouse. Mr. de Koven is pleased, of course, at his personal success, but expresses himself as being even more delighted because of the vindication of his long held belief that the American public is sincerely tired of horseplay and slapstick musical comedy and ready to welcome the return of legitimate light opera with a connected, consistent score.

Some of the local newspaper notices of the music of "The Wedding Trip" were as follows:

"The Wedding Trip" is called by its composer an "opera bouffe," but its music, it would seem, would entitle it to a title a trifle more serious. Even the operetta of the Viennese brand of the present day seldom deals so consistently with the business in hand as the music of "The Wedding Trip."

Mr. de Koven has showed his musicianship in these matters as well as in his orchestration, which frequently is of great merit. The orchestration of Aza's "Soldier's Song," for instance, is really superb in its effect. All the music is pretty and much of it has real distinction. The music was far ahead of the book, which was written by Fred de Gresac and Harry R. Smith.—Times.

In "The Wedding Trip" there was more to remind one of the early successes of Reginald de Koven. There was good music, notably in the ensemble numbers, which was perfectly within the capacity of quite a capable company to sing. . . . It gave a promise too that comic opera may yet rise as a formidable rival to the musical piece more popular at present.—Sun.

In "The Wedding Trip" Mr. de Koven has returned to the musical procedure he used in other days in operettas that won popular approval, and he utilizes these opera bouffe factors with the skill of a musician who has both knowledge and long experience.

"The Interrupted Love Song," for example, in the first act, that starts with the leading soprano and tenor, is soon developed into considerable musical importance that employs six singers and finishes with a duet and chorus that has need for considerable musicianship to properly sing the notes.

The orchestra, usually permitted to escape in easiest fashion by the average comic opera composer, has no little music of genuine worth. In spite of the apparent sincerity which has prompted the effort, there is no labored writing, nor does the music suffer because it happens to be more than ordinarily well set forth.—World.

And the freshest work from the plentiful store of the author of "Robin Hood," "The Highwayman" and "Rob Roy" was in every way worthy of the handsome production it received. In "The Wedding Trip" the composer has aimed a great deal higher than the general run of composers of light music nowadays, but he has not shot over the heads of those whose musical education is not advanced. Here and there occur passages which the restaurant orchestra leaders will not scorn. Snatches of good melody abound and the score will get itself liked on closer acquaintance, even if it fails of barrel-organ fame and is not whistled to death.

The natural standard of popular comparison for "The Wedding Trip" is "The Chocolate Soldier," and indeed in its larger melodic measures the De Koven composition bears the comparison well.—Press.

"The Wedding Trip," Reginald de Koven's latest comic opera, is written more in the spirit of "Robin Hood" than any comic opera which he has produced in years. The orchestration of the "Soldiers' Song" is exceptionally fine. "The Wedding Trip" score is the work of a musician who certainly knows his business.—Evening Sun.

Interest in the music scoring "The Wedding Trip" centers not so much in the songs as in the exceedingly piquant and finely knit orchestration and in the richly colorful chorales. One of these—the "Bivouac Song"—with fleeting suggestions of Liszt, would do credit to a grand opera of lighter genre.—Call.

The music is done in Reginald de Koven's best style.—Evening Mail.

There is more good, full blooded music in the first act of the picturesque production at the Broadway Theater than we usually get in three acts of musical comedy. The score is as full of color as that opening scene, and if "The Wedding Trip" is at once associated in the mind with "The Bartered Bride" it is not because any ideas have been borrowed from the Metropolitan Opera House. At times the music is reminiscent of "Robin Hood," but what of that, since it is very agreeable to be reminded of the best American comic opera ever written?

Just as in the old days, De Koven has written with a broad sweep.—Evening World.

It is a real comic opera, written in a genuinely musician-like manner, with music that is really tuneful. The ensembles and the finales are an integral part of the work, and may be truly called dramatic.—Evening Telegram.

It marks the return of Reginald de Koven, and you may credit us with the statement that it is some return. It is also a return to songs that fit the general scheme of the show and music that fits the dialogue—something that has been rare since the days of the late Messrs. Gilbert and Sullivan.—Evening Journal.

In order to appreciate "The Wedding Trip" to the utmost, one should first have attended a series of the average musical plays of theatrical commerce. Only then can one thoroughly enjoy the rare satisfaction of hearing light, sparkling music that has been composed by a finished musician. It really seems as if an age had passed since such well written concerted numbers and such skillful orchestration have been heard in a Broadway theater. Most of the music is refreshing and piquant. The septet, "The Family Coun-

cil," the quartet, "Here Is a Tonic of a Soldier," the entrance of the briganda, "The Modern Bandit," and "The Gentlemanly Brigands" with its clever obligato on the fagotte—all these numbers are not merely melodious, but are treated in a musicianly manner.—Globe.

However, let me hasten to say that De Koven's long silence was a very significant one. He drew back in order to jump better! Not since the day of his "R—H—" (I promised I wouldn't mention that successful wraith) has De Koven given such a dose of catchy, charming, yet cultured music as that we heard last night in "The Wedding Trip." It hit ragtime a resonant blow on its solar plexus, and barrel-organ strains simply got it in the neck. Always musicianly and "clever," De Koven in "The Wedding Trip" has gone back to his early day of Sullivan-esque simplicity—the day that he loved when he wrote "R—H—"—American (Alan Dale).

"The Wedding Trip" is tuneful, colorful, bright and joyous. It has the charm, the melody, the pleasing harmonies and the merry quality that are to be expected of that composer at his best, and "The Wedding Trip" represents very nearly his best.

It won immediate success last night. It developed a sparkle and a glow, and displayed so much talent that no one could fail to see that here was the latest musical production of the best standards of its kind; that it was another Broadway success come to stay a long while.

Some of the songs were so well presented that, taken with the charm given them by the composer, they will surely be added to the list so grudgingly increased by the leaders of orchestras in general, street whistlers and so on.—Journal of Commerce.

Carolyn Louise Willard, Pianist.

Carolyn Louise Willard, the Chicago pianist, has been the recipient of many splendid press notices, a few of which are herewith appended:

Miss Willard is an artist whose work is thoroughly interesting. She is a well-poised, well-schooled musician and a pianist of re-



CAROLYN LOUISE WILLARD.

markable virtuosity. Her playing is symmetrical and well-rounded and her temperament is modified by an intellectuality which lends poise and authority to her interpretations. She played a most exacting program, which not only made severe technical demands, but required diversity of style and a varied interpretation. The opening number, Schumann's "Faschingsschwank aus Wien," op. 26, in five movements, allegro, romanza, scherzo, intermezzo and finale, is a ponderous work requiring great virtuosity, and Miss Willard gave an admirable reading of it. The broad, sustained passages were played with great sonority of tone and imposing dignity, while the passages of dynamic stress were brilliantly executed. The two Scarlatti numbers were brilliantly played with the florid style and colorful quality of the compositions. Her playing of the Brahms rhapsody in G minor was not only a technical achievement, but was inspired by the big feeling back of the work. Miss Willard is an interesting interpreter of Chopin, and she played with excellent artistry.—Grand Rapids, Mich., Press, December 13, 1911.

A large number of people were interested both in the much heralded pianist and in the charity and enthusiasm, for the visitor's beautiful playing reached a high pitch as she drew her program to a close.

Miss Willard played at the suggestion of the patronesses a varied, though not exceedingly heavy, program and her interpretation of Chopin and Brahms and one exquisite number of Scarlatti gave a quick glimpse into her possibilities in a more exacting program. It will be long before those who heard her play forget her fine tone production and her artistic and musicianly use of the pedal.—Grand Rapids, Mich., Herald, December 13, 1911.

All Miss Willard's numbers were enthusiastically received. She displayed much warmth of temperament in her interpretations, and her tone production was strong and clean cut. The lighter numbers on the program were rendered with exquisite daintiness.—Grand Rapids, Mich., News, December 13, 1911.

CINCINNATI MUSIC.

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CINCINNATI, Ohio, December 28, 1911. }

Local patrons of opera who are forever complaining, not without cause, that Cincinnati seldom hears the new operas until they have reached that ripe age when they become rolls and records, and are ground out by the picturesque street "piano," are delighted with the announcement that the Chicago Grand Opera Company will give a short season here in February, presenting one new opera, "Natoma," and three well known favorites. Richard A. Pick, representing the Chicago company, has opened an office here and will remain until he has thoroughly canvassed the situation and decided on the feasibility of bringing the opera company here for three performances. "Natoma," with Mary Garden as the star, attraction, is proposed for the opening night; Haensel und Gretel, with a Cincinnati girl, Mabel Rigleman, as Gretel, followed by "The Secret of Susanne" for the matinee, "Tristan and Isolde" for the evening performance, with Dalmores as Tristan. "Haensel und Gretel" and "Natoma" are to be sung in English.

Elsa Marshall, who is much in demand as a soloist with chorus and glee clubs, will be heard with the Cincinnati Symphony Orchestra at Hamilton, Ohio, January 24. December 14 Miss Marshall sang before the Madrigal Club of Chicago, an organization of men and women whose concerts are always important events, both artistically and socially. This season is proving a busy one for Miss Marshall.

The Flonzaley Quartet will be heard in two concerts in Cincinnati, January 18 and March 12. This famous quartet is being brought here by the Cincinnati Woman's Club, music department, which has planned a most interesting program for the year. At the last meeting Theodore Bohlmann gave a Liszt lecture-recital. Club members will furnish the program for the next meeting, January 26, giving examples of the early classical masterpieces.

Christmas carols enlivened holiday week for Cincinnati, which otherwise would have been barren of music. The Cincinnati Conservatory of Music carol chorus and boy choir, under the able direction of Harold Becket Gibbs, sang a number of carols that have come down through the ages and are beautiful with the Old World spirit of simplicity and truth. England's favorite, "God Rest You, Merry Gentlemen," with "Good King Wenceslas" and "The Holly and the Ivy," were sung with great spirit. The magnificent entrance hall at the conservatory and grand staircase, down which the boy choir marched in churchly procession, made a fitting background for the revival of this quaint old custom of carol singing.

Ernest Hutcheson will be the soloist at the next pair of symphony concerts, January 5 and 6, playing the Saint-Saens piano concerto in G minor. This program is to furnish examples of the modern French school, opening with the Cesar Franck symphony in D minor.

Eleanor Bain has been engaged as soloist for the New Year's celebration of the Cincinnati Club. Neva Remde, pianist, will open the program with Schumann's "Widmung." JESSIE PARTLOW TYREE.

Spooner-Altamus Recital.

The following account of the recital by Philip Spooner, tenor, and Ethel Altamus, pianist, is from the Christian Science Monitor of Boston, Mass.:

In Steinert Hall, Thursday evening, a song recital was given by Philip Spooner, tenor, with Ethel Altamus, pianist, assisting, and with Carl Lamson playing the accompaniments. The singer gave the following selections: "Aus Meinen Grossen Schmerzen," "Mother, Oh, Sing Me to Rest," "Farewell" (Franz); recitative and romanza from "Reginella" (Braga), "Barcarola" (Joacchia), "Una furtiva lacrima," "Elisir d'Amore" (Donizetti), aubade, "Le Roi d'Ys" (Lalo), "Where'er You Walk," aria from "Semle" (Handel), romanza, "Rose wie bist du" (Spohr), "At Parting" (Rogers), "Invano" (Tosti), "Songs of Araby" (Clay).

The pianist played the following solos: Nocturne, op. 27, No. 1, "Valse Brillante" (Chopin); prelude de "L'Enfant Prodigue," "The Little Shepherd," "Reflets dans l'Eau" (Debussy); "Caprice Espagnol" (Moszkowski).

Mr. Spooner sang certain phrases of the air of Donizetti with the lyric grasp of a Bonci. There is no doubt but that he is a lyric tenor and everybody knows what brilliant reward awaits him if he can make his voice the servant of a thorough musicianship.

Miss Altamus, a brilliant and appealing artist, interpreted her piano solos with good effect.

At the last soiree musicale of Frau Gerard Schjelderup, Dresden, Herold was expected to sing, as one of the invited guests, but owing to indisposition was obliged to decline. Frau Rahm Rennebaum and Herr Kammervirtues Johannes Smith rendered the program, some of the numbers being a beautiful "Elegie" of Schjelderup, and a fine "Ballade" and "Wiegenlied," all of interesting content, and good musicianship.

Heinemann's Art Appreciated.

Alexander Heinemann, the famous German lieder singer, has been adding to his reputation as a master of song interpretation, and as on his former American tour is winning exceptional praise from the press. Following are some of the latest comments:

Heinemann sang "Willst du Dein Herz mir Schenken," by J. S. Bach; "Wonne der Wehmut" and "In Questa Tomba," by Beethoven, and "Das Veilchen und Warnung," by Mozart. This, the first group, was followed by three ballads by Loewe. These compositions offer to the interpreter immense difficulties, and it is no small praise that one can say of Heinemann that he did succeed in a large measure in making the three ballads effective. The insistent applause brought forth "Salomon," by Hans Hermann, a song that is entirely dependent on the singer's manner to make it effective.

The three songs by Hugo Wolf are gems. Heinemann was in good voice and sang these songs beautifully. He is a master of the mezzo voice; he gained several of his best effects in this manner.—Chicago Inter Ocean, December 11, 1911.

Mr. Heinemann has a voice of rich color, a clear enunciation, with artistic purpose thoroughly worked out. In the comedy vein, like the "Warning" of Mozart or "Der Kuss" of Beethoven, he is excellent, appreciating the sentiment and possessing the skill to express it.—Chicago Evening Post, December 11, 1911.

Alexander Heinemann, one of the most famous expositors of German lieder, presented a lengthy and interestingly varied program. . . . Many of these are difficult, but the surety of Heinemann's technique and the depth of his understanding made the inner meanings plain and telling. The concert gave much satisfaction to those interested in the artistic and appreciative interpretation of the form of musical classics.—Chicago Daily News, December 11, 1911.

Alexander Heinemann is one of the few singers who add to their vocal equipment a diction which is usually clear, and his success is therefore so much the more noteworthy. His program consisted of a number of German classics, and of these the "Verborgeneit" of Hugo Wolf and the "Edward" by Loewe elicited the most favorable comment, as did also one of his encores with English text, which was a lesson for singers in diction.—Chicago Examiner, December 11, 1911.

Mr. Heinemann's art has not changed since it won the regard of those lovers of German song who accept the artistic creed of Wüllner with some slight revision. These revisions in Mr. Heinemann's case are concerned with the addition of a voice of much sensuous charm to the exaggerated but effective style of declamation that won fame for Dr. Wüllner outside the trying environment of vaudeville. In three ballads by Loewe and Hermann's "Salambo" Mr. Heinemann proved that his voice is rich and sonorous, that he can produce the softest and most impalpable of pianissimi.—Chicago Tribune, December 11, 1911.

To reiterate a phrase made here last year, Alexander Heinemann is a superb artist. A superlative interpretative genius. A wonderful musical medium through which is filtered the melodies and harmonies of the master composers, and the essence of the poetic themes around which they weave the fabric of sound.

This is done with the absolute perfection of musical form, the faultless technique.

Heinemann is endowed with historic gifts of an unusual order. In addition to a vocal organ as flexible as a willow wand and a warm and full of color as a golden autumn day. United to a magnetic and compelling personality you have an irresistible combination.

Heinemann is the incomparable ballad and lieder singer. Heinemann is, altogether, a genius.—Richmond, Va., Palladium, December 8, 1911.

His selections gave wide scope for his exceptional interpretative powers. Schubert's "Erlkönig" was sung with wonderfully intensity. His voice is one of great volume and pleasing quality, particularly well controlled in the mezzo voice passages.—Buffalo, N. Y., Evening Times, December 26, 1911.

The first appearance in this city of Alexander Heinemann made the occasion all the more notable and Herr Heinemann brilliantly sustained the reputation that had preceded him of being one of the greatest living singers of the German lieder. With all the dramatic intensity of Wüllner, the elegance of Bispham, Herr Heinemann has a baritone voice of resonant rich quality and interprets the folk songs of his country with the compelling interest that proceeds from a high cultivation both musically and intellectually.—Buffalo, N. Y., Courier, December 26, 1911.

Mr. Heinemann has a voice of nobility and sweetness, over which he has a fine control. The organ is of large volume, yet it is one which the skill of the artist can diminish to an unusually delicate and beautiful mezzo voice. Indeed, it is rare to hear a baritone of such fullness and power who can produce such a pure and far reaching pianissimo as Mr. Heinemann.—Buffalo, N. Y., Express, December 26, 1911.

Heinemann's use of his big, deep voice is marvelous, its fullness and its richness are elemental qualities, but its flexibility, its control in the most delicate tone gradations, its dramatic fervor, are all the acquisitions of the highest art.

Heinemann does three distinct things superlatively well. First the ballads, then the lyric numbers, such as "Litanei" and "Wohin" of Schubert, the latter a rippling, sparkling performance remarkable for so heavy a voice, and he also excels in humorous numbers like the Brahms folk song, sung by request as an encore. To these triumphs one must now add his English songs, which he gives for the first time this season.—Cleveland, Ohio, Plain Dealer, December 8, 1911.

Heinemann's art is compelling in its appeal. A rich, deep baritone voice of exceptional sweetness is his. Add to this an interpretative ability which is unique in its penetration and accuracy and a wealth of temperament which vitalizes his renditions with a thrilling, electric intensity and you have the secret of his power.

The range of Herr Heinemann's program was one of its most striking features. The numbers were as widely varying in their appeal as one can readily imagine. More convincing and impressive the testimony, therefore, to the variety and strength of his vocal

powers and the grasp and scope of his musical understanding. It mattered not in what key requisition was made by the theme, his treatment had the sureness, the firmness and the certainty which is born of conscious mastery.—Charlotte, N. C., Daily Observer, December 5, 1911.

He is one of those singers who combines a beautiful voice and perfect enunciation with an intense musical temperament, a combination which one seldom meets with. As an interpreter of the poet as well as the composer, the beauty of the songs he sings is divinely brought out.—Lawrence, Kan., Daily Gazette, December 20, 1911.

Alexander Heinemann is perhaps the greatest of all German lieder singers. His name today is that of a man who has reached the highest place in his musical world and who, moreover, is holding that position. It is easily understood why Heinemann is beloved by Berlin's critical musical world. In the first place he has the natural gift of genius, with a voice that is his without over training, without being forced. To attempt a critical account of Heinemann's singing would be ridiculous.—Lawrence, Kan., Daily Journal-World, December 20, 1911.

As in his former concerts, Mr. Heinemann's program was of a sterling quality as to selections, confining itself strictly to the best



Photo by Moffett Studio, Chicago, Ill.
ALEXANDER HEINEMANN.

known hits of German origin, presented with the obvious intention of surprising his audience more through the novel way of their interpretation than through any surprise which his selections might offer themselves.

Mr. Heinemann's great perfection in sotto voce singing resulted in a succession of pianissimo effects, which added considerably to the musical results of the lyric ballads of the program.—Milwaukee Wis., Free Press, December 13, 1911.

Bonci's Tour Begins Next Week.

Alessandro Bonci's only recital in New York this season will take place at Carnegie Hall, Wednesday afternoon, January 10.

Immediately following his New York recital, he begins his concert tour, already over fifty appearances having been booked throughout the country. The phenomenal success of Mr. Bonci as a recital singer during his first tour of America created a heavy demand for his services, especially in the Far West. Last year Mr. Bonci's receipts in San Francisco were equalled only by those of Madame Tetravini, and as a result the great tenor has been obliged to double the length of his stay in California next spring.

The program for New York is as follows:

Se tu m'ami.....	Pergolesi
Il pensiero.....	Haydn
O del mio dolce ardor.....	Gluck
Vittoria! Vittoria!.....	Carissimi
At Dawning.....	Charles W. Cadman
At Parting.....	James H. Rogers
I Love Thee So.....	Reginald de Koven
Grand Aria (from Matrimonio Segreto).....	Cimarosa
Le Desert.....	David
Colette.....	Chaminade
Sogno (Macon Lescaut).....	Massenet
Aspirazioni.....	Montefiore
Alla Luna.....	Mascagni
Mattinata.....	Leoncavallo
Cielo e Mar (Gioconda).....	Ponchielli

Henriette Weber, of the Cosmopolitan School of Music, Chicago, is spending the holidays in Columbus, Ohio, the guest of her parents, Prof. and Mrs. Henry A. Weber, on Forsythe avenue.

Consolo as an Ensemble Player.

Ernesto Consolo, the well known pianist, is a frequent assistant at ensemble concerts by reason of his superior attainments in this direction. In a concert recently in Chicago with a string quartet Mr. Consolo's work was of such excellence as to draw forth the following comments from the press:

Consolo brought to his part of the concert all the characteristics which have gained him renown. His playing of the variations was finished and highly artistic, and the quartet of Brahms further accentuated his admirable pianistic qualities.—Chicago Examiner, November 20, 1911.

Mr. Consolo has so frequently joined his art to that of the quartet that the delights he prepared for his listeners in the Brahms A major quartet for piano and strings served only to renew and to confirm old impressions. These are concerned with a refinement of tonal art whereby the piano may rival the violin and the cello in the direction of cantilene. For to Mr. Consolo must be awarded the distinction of singing more beautifully upon the keyboard than any other master of the instrument, not excepting several who are more famous.

This crowning attribute of the art is joined to a restraint which arises from the fact that he never permits the piano part to obscure his or the hearer's view of the musical whole. It is embellished by a technique faultlessly clear. These seem to be sufficient grounds for proclaiming Mr. Consolo the foremost interpreter of concerted music among the pianists who have been heard in Chicago.—Chicago Daily Tribune, November 20, 1911.

Mr. Consolo understands that rarest of arts, the playing of ensemble music. He has the sense of proportion which seems instinctively to know just how much and what color of tone will fit in with the strings. Only once was there a question, in the second movement, where the strings are muted, where he had forte passages, and as he played them they did not quite unite in quality with the muted strings. But that, too, was a question; the piano was meant to stand out in that piece, but somehow it did not catch the spirit. Otherwise it was ensemble playing of unalloyed delight, perfect music given by artists with the imagination to enter into the meaning and skill to bring it out to the listeners. The audience was of excellent size.—Chicago Evening Post, November 20, 1911.

Ernesto Consolo then appeared with the cellist to present the Mendelssohn "Variation Concertante" for cello and piano. The two artists—and the word may be used with regard to these two musicians—were recalled several times, however, in just appreciation of their beautifully finished reading.

The work is one of Brahms' most exacting scores, and to the musicianship of Mr. Consolo much of the credit for an admirable reading is due. His style, at once refined, broad, catholic, and sympathetic to an amazing degree, has made him one of the most desirable ensemble players of the day, and such assistance as this of yesterday is proof enough of the fact.—Chicago Inter Ocean, November 19, 1911.

Ernesto Consolo made his second bow in concert this season at the same recital. Sunday he scored a signal success as assisting artist with the string quartet, and yesterday he came forth as soloist and accompanist and strengthened the esteem in which this city's music lovers hold him as a pianist and musician of eminence. His playing of the "Lebewohl" sonata of Beethoven was an exposition of dignified and scholarly pianism.

It was an intimate presentation of the classic form, though it was held free from candor and had many moments of brilliant technical flights and poetic passages.

Consolo impresses most with his warmth and sincerity. There is less of the pianist who plays for personal effect in his performances than in other soloists who come before us, but none the less it is piano playing of distinction. He made of the F minor fantasia of Chopin a piece of much larger significance than is usually accorded it, and it proved at his hands a real picture in tones.

His accompaniments were models of discretion. The final group of his solos contained the minor pastorale and the giga of Scarlatti and the Strauss-Tausig value caprice.—Chicago Examiner.

Mr. Consolo's achievements in the direction of the legitimate and the worthy are sufficiently familiar to Chicagoans, and his reading of the "Farewell" sonata of Beethoven and the Chopin fantasia was made notable by its wealth of tonal beauty, its technical clarity and its unflinching musical authority.

Since Mr. Consolo disdains all hint of mere mechanical display it is possible that the public is not deeply impressed with the virtuoso quality of his command of the piano. But those whose ears are sufficiently sensitive to perceive the remarkable acoustic effects attained by daring pedalings that enrich his playing were able to discover abundant evidence of this tribute. To him they are a part of that atmosphere of poetry with which Mr. Consolo knows how to glorify a precise and clean-cut delivery of the musical thought.—Chicago Tribune.

Paris Note.

PARIS, December 17, 1911.

Thuel Burnham's third Sunday musicale was, as usual, very largely attended by many notable persons in Paris musical and social life. On this occasion one of his most distinguished pupils was heard, Miss MacArthur, of New York, who played brilliantly a program comprising numbers by Bach, Schumann, Chopin, and Liszt.

Miss MacArthur is prominent in musical circles in New York, is president of the Thursday Musicales and Study Club and long figured as one of the foremost pianistic talents in New York. On Sunday she achieved great success by her very musical playing. She has a brilliant technique, authority, and repose. Her fine talent is being beautifully trained by Mr. Burnham. X. L.

Mrs. Flatt—Alice can not seem to master that difficult piece of music. She's been trying all the afternoon.

Mrs. Nixdore—Yes. Indeed she has been.—Boston Transcript.



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CHICAGO

CHICAGO, Ill., December 30, 1911.

This office has an indignant letter from a Chicago musician protesting against a recent paragraph printed in these columns. The paragraph was as follows:

It has been reported from several reliable sources to this office that Ludwig Becker, formerly concertmaster of the Theodore Thomas Orchestra, has asked the management of that organization to re-instate him among the first violins of the orchestra. Hugo Kortachak, second concertmaster, is soon to leave for Europe and upon his return to America next season will appear only as soloist with orchestras at recitals and private functions. At the time of Mr. Becker's resignation it was said that he had severed his connection with the orchestra on account of having a large class at the Columbia School, of which he was then made co-director with Clare Osborn Reed. If he returns to his old post, what will happen to Mr. Letz, who was second concertmaster when Ludwig Becker was at the first desk? Is he going to be second concertmaster and Becker first? This is hardly possible. The writer has heard on many occasions that when a man resigns from the Thomas Orchestra he never could re-enter the employment of that organization. Bruno Steindelf did not resign, therefore he could be re-installed, as he was. Ludwig Becker was not, as far as is known, dismissed from the orchestra, but resigned voluntarily. Can it be true that he has asked the management to give him back his old position? Or is it an erroneous report? If Becker is very busy at the Columbia School he certainly cannot return to the Thomas Orchestra. Personally, the present writer believes that Mr. Becker again will be seen on the stage of Orchestra Hall.

If my correspondent had carefully read the above article it would have been easy enough to understand that "pressure," as he puts it, has been brought on this office concerning either Mr. Letz or Mr. Becker. As a matter of fact I said that it was hardly likely that Mr. Becker would be given the concertmastership instead of Letz. At the time of the writing and for the sake of caution the word "hardly" was used. The same phrase should read now, "Mr. Becker will under no circumstances be given the concertmastership." Having pledged my word to one who knows exactly the situation, further comment on this subject will for the present be dismissed, but in order to give clarity it might be added that Ludwig Becker was never concertmaster of the Thomas Orchestra, but only concertmaster pro tem. Probably if Mr. Becker's health has been restored he will be seen next year among the first violins of the Thomas Orchestra, but surely not as concertmaster. Now then, since Mr. Becker will not be given the lead of the violin players, why should he be given the second concertmaster's desk? There are among the first violin players of the Thomas Orchestra several

men who are more entitled to the place than Mr. Becker, and he ought to be satisfied to occupy a smaller position in the orchestra than the post of second concertmaster. As said above, had my correspondent read more carefully what was said two weeks ago in these columns, it would not have been necessary in order to justify my position to repeat the statement that Ludwig Becker directly or indirectly tried to be reinstalled in the Thomas Orchestra and that under the present conditions the co-director of the Columbia School has not the remotest chance to be seen as first concertmaster. Mr. Letz is far from being the first concertmaster that this office would like to see at the head of the Thomas Orchestra violinists, but his work is well liked by the management and therefore he will be seen at the same post next season. This explanation of the situation ought to bring peace to every quarter and also prove to my angry correspondent that no pressure of any kind can be brought to bear upon this office.

The twelfth program of the Theodore Thomas Orchestra on Friday afternoon, December 29, and Saturday even-



EDNA GUNNAR PETERSON.

ing, December 30, had as soloist Edna Gunnar Peterson, a young American pianist. Miss Peterson, who was born at Pullman, Ill., received most of her musical education in Chicago, under Rudolph Ganz. When Mr. Ganz became a resident of Berlin in 1906 Miss Peterson joined his class in that city. It was therefore natural that the young pianist chose her teacher's concertstuck for this momentous occasion in her professional career. Miss Peterson played with virility and accuracy. Her rhythm is exact, and in all probability this artist has a great future before her, and already she ranks high among the younger American pianists. The soloist as an encore gave Liszt's A flat major "Petrarch Sonnet," in which the poetic side of the player's makeup was fully revealed, winning in the

added number a well deserved success. The orchestra was heard in Weber's overture to "Euryanthe," Goldmark's symphony No. 1, "The Rustic Wedding"; Debussy's "Iberia Images pour Orchestra," and Chopin's polonaise, A flat major, orchestrated by Theodore Thomas.

Friday evening, December 29, before a large and enthusiastic audience, "The Messiah" was presented by the Apollo Musical Club, assisted by Mabel Sharp Herdien, soprano; Eva Mylott, contralto; John B. Miller, tenor; Frederick Martin, basso; the Theodore Thomas Orchestra, and Arthur Dunham, organist. The Apollo Musical Club of Chicago, which has entered its fortieth season, had never been heard to better advantage. The soprano contingent is in every respect remarkable, and basses' and tenors' work likewise is praiseworthy. The only drawback in this fine body of singers is the weakness in the contralto department. In several of the climaxes the voices of the contraltos were completely drowned under the massive and resplendent voices of the soprano, tenors and basses, but no doubt Conductor Harrison M. Wild will remedy and strengthen the contralto section. Under Mr. Wild's able direction the choral society sang gloriously. The Thomas Orchestra, which replaced the St. Paul Orchestra heard last year in Chicago in the same production, furnished excellent accompaniment with the exception of two irregularities among the second violins, especially noticeable being the poor entry in the aria "The People that Walk in Darkness." Mabel Sharp Herdien, the Chicago soprano, who has often been chosen by the management of the Apollo Musical Club, again was entrusted with the soprano part, and the choice was a lucky one since only superlatives can be used in recording the work of this soprano. Miss Herdien is one of the most reliable singers in America, and has gained considerably in poise and diction since her last appearance in oratorio and her method speaks highly for her teacher. Her singing of "Rejoice Greatly" was beautiful, her runs being clear and the difficult aria was rendered with ease and dignity. At the conclusion of this number the soloist was tendered an ovation. Another Chicago singer won recognition for his impeccable interpretation of the tenor role. This was John B. Miller, another favorite in the Middle West. The singer was at his best and scored heavily. Frederick Martin, the well known New York basso, delighted his hearers through his dignified interpretation of Handel's score. He is one of the best basses heard in that part of Chicago and his success in the difficult aria "Why Do the Nations so Furiously Rage Together" was tremendous. His singing was excellent. Miss Mylott proved inadequate in the contralto part. Arthur Dunham played the organ accompaniment with his accustomed artistry. Mr. Dunham is not only a splendid organist, but one of the best known conductors in this part of the country. Harrison M. Wild, as ever, was the backbone of the production and to him more than to anyone else is due the success of the performance. The same work will be repeated next Friday evening.

Arthur Burton, baritone, gave a recital at the home of Mrs. John L. Shortall, 1604 Prairie avenue, on Saturday, December 30. Mr. Burton sang songs by Bach, Beethoven, Schubert, Schumann, Reger, Homer and Hammond. The singer also won much success in ballads from the thirteenth, fourteenth and fifteenth centuries. His last group consisted of French songs and a few selections of Old English songs. The baritone was ably assisted by Eleanor Sheib, accompanist.

Since arriving in Chicago from a trip with his manager, Gatty Sellars, the English organist, has received many letters from several publishers with requests to compose

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immediate musical settings for use in a volume of classical music just on the point of going to press for college use. This request was quite unexpected, but Mr. Sellars was successful in turning out one number each day during his stay in Chicago. Schmidt, of Boston, recently issued in his recital series this composer's Carnival overture, "At Twilight." Clayton Summy, of Chicago, in a recital series, has issued Sellars' "Cradle Song" and "Cantilene Rustic." His latest home composition, a tone poem, "In the Church Triumphant" and "A Song of Joy," will be published very shortly.

The children of Archey Road Settlement were tendered a Christmas celebration, arranged by Mrs. Theodore Thomas, assisted by a number of the leading musicians of the city, at Plymouth Church, on Thursday, December 21. Among the soloists were Edgar A. Nelson, of the Bush Temple Conservatory; Miss Broun, also of the Bush Temple Conservatory; Charles Rouse, baritone, of the Herman Devries School of Opera, and Benjamin Paley, a pupil of Frederick Fredericksen.

Theodore S. Bergey informed this office that on account of the death of Mrs. Bergey's mother the series of public recitals which were announced in these columns would have to be postponed for this season. Mr. Bergey's mother-in-law was suddenly stricken with pneumonia, and after a short illness, lasting less than a week, she died at the residence of Mr. Bergey. Condolence from this office to Mr. and Mrs. Bergey.

Sunday afternoon, December 24, an international song recital was given at the Auditorium Theater before a scant house. The soloists were Friedrich Schorr, who gave some German songs; Jennie Dufau, soprano, who sang a French group; Maggie Teyte, the Irish-French soprano, who was heard in Irish selections; Mario Guardabassi, who rendered Italian songs; Marta Wittkowska, Polish contralto, who did not appear, her place on the program being filled by Francesco Daddi, who sang Neapolitan songs; Marie Cavan, an American soprano, who was heard in songs by American composers.

The regular Christmas vacation of the American Conservatory will end January 1. A most gratifying fact is the unusually large attendance this season from points outside of Chicago. The general registration also exceeds that of any previous season.

John J. Hattstaedt is attending the session of the Music Teachers' National Association at Ann Arbor, Mich., of which organization he is a director. Allen Spencer will read a paper on "Liszt" before the convention.

Zimbalist, the marvelous young Russian violinist, whose playing with the Thomas Orchestra a month ago won the unanimous praise of the press as well as of the large music loving public, will give a second and last recital at the Studebaker Theater Sunday afternoon, January 7, under the direction of F. Wight Neumann. Such triumphs as those achieved by Zimbalist are not recorded every day.

Arthur Middleton again was compelled to cancel his appearances with the New York Oratorio Society and the Mozart Club of Pittsburgh, with which he was to appear in "The Messiah" performances December 26, 27 and 28, on account of a severe attack of laryngitis. Mr. Middleton is much distressed over his indisposition, inasmuch as it was the second time in two years that he disappointed the New York Oratorio Society and also the Mozart Club of Pittsburgh. It is indeed a strange coincidence that such a reliable singer as Mr. Middleton, who fills each year many important dates, should have been taken sick at exactly the same period of the year as last year, since the basso is always in perfect health and in the best of voice, flying from one coast to the other and everywhere meeting with big success. It is to be hoped that Mr. Middleton again will be given a chance to sing for the two mentioned societies.

It pays to be in the managerial field. This was again demonstrated in Chicago when F. Wight Neumann, impresario, concluded the purchase of the Kelley residence at the northeast corner of Michigan avenue and Thirty-second street, one of the handsome homes along that part of the avenue. The lot measures 49 feet with a depth of 160½, and the house is a substantial three story brick structure, containing about fourteen rooms. The price paid was \$35,000 cash. Eliminating the building in the transaction the sale was at the rate of \$715 a front foot, or \$4.25 a square foot. The board of review valued the land at \$39,150. This property adjoins the residence of Mr. Neumann on the north and gives him altogether a holding with a frontage of 118 feet on the boulevard. This item of news, which ought to be relegated to a real estate paper, is given here in order to show to young concert managers that there is money in presenting good artists and

but little in securing the services of third and fourth raters.

Celene Seymour Loveland, the Chicago pianist, writes to THE MUSICAL COURIER that: "If any one achieves marked and successful results along a particular line people conceive the idea that this person must necessarily employ a 'system' and the individual and original ideas he embodies in his work are considered as distinguishing features of his particular system. Especially is this true of musicians, particularly in America, where but few teachers exhibit any individuality of instruction without having it termed somebody's 'method' or such and such a 'system.' To my mind the words 'system' and 'method' as applied to musical instruction implies that no matter what the qualifications or deficiencies of the pupil he must rigidly adhere to a prescribed routine and never deviate from a previously planned course of study whether it meets his individual needs or not. In short, the pupil is sacrificed to the system—he is a second consideration. It is for this reason that I object to the words 'method' and 'system' being applied to my work. This is an age of rapid achievement. We must gain results quickly if we would continue in the race. The cause of a student's trouble located from my study of the subject I am often able to discern without hearing them play. Simple but concise exercises must be applied which deal only with the one point in consideration, so that one is understandingly working to remove a difficulty or supply a deficiency as the case may be, without losing time or energy on non-essentials or points of minor consideration. If a pupil is working understandingly he is practising correctly and hence is bound to gain good results. This is the secret for rapid progress."

F. Wight Neumann announces that he will bring to Orchestra Hall the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, and Olga Samaroff-Stokowski, pianist, on Wednesday afternoon, February 7, and Thursday evening, February 8. This will be the first appearance of this young conductor in Chicago.

Walter Goldbeck, the well known painter, is also the possessor of a brilliant baritone voice. At the next professional students' recital to be given under the direction of Herman Devries at Music Hall Mr. Goldbeck will be heard in the prologue from "Pagliacci" and in three Schubert selections.

Carolyn Louise Willard announces a piano recital by pupils of her studio at Recital Hall Wednesday evening, January 3. Miss Willard will leave next week for Europe, where she will again appear in recital and concert through Germany and England. During Miss Willard's six months' absence from her studio, from January to July, it will be in charge of her assistant, Clara Len. Pupils wishing to join her Berlin class during her stay may obtain particulars by addressing the studio, 721 Fine Arts Building.

Elena Gerhardt, Europe's well known lieder singer and song recitalist, will be heard for the first time in Chicago in song recital Sunday afternoon, January 21, at the Studebaker Theater, under the direction of F. Wight Neumann.

The next concert of the Amateur Musical Club will be given on Monday, January 8, in the Assembly Room, Fine Arts Building. Among the soloists engaged for the occasion will be Rose Lutiger Gannon, contralto, who will sing Arthur Dunham's "Memories," with the composer at the piano.

Karl Fornes, pupil of the Sherwood Music School, sings with the Minneapolis Orchestra in Appleton, Wis., in "Swan and Skylark," by Thomas, and "Olaf Trygvasson," by Grieg, February 1. Mr. Fornes has been engaged as solo bass at the Holy Name Cathedral.

The newspapers of any city are likely to agree once in a while on any subject, but when they agree on any musical question is to be noted as an important event. The recent Schubert date played by Albert Borroff, in Grand Rapids, Mich., brought forth the following encomiums from the press of the furniture city, which was agreed as to the merits of this rare artist:

Mr. Borroff has a voice of unusual color and flexibility for a basso. That Mr. Borroff is a favorite was demonstrated by the applause and demand for encore numbers.—Grand Rapids Press.

His songs were interesting and sensationally rendered. The first a Kipling ballad, had in it the typical Kipling touch with a booming lower B flat to remind one of the gun. The second was short and curious with a running D minor scale for the accompaniment which, as the song is also a sharp repetition of the scale and the singer starts at one end while the accompaniment starts at the other, is rather more startling than musical and extremely difficult. Mr. Borroff achieved it with so much success that he was obliged to give it twice. Batten's "Love Enchantment" followed, and was

in turn succeeded by an old English traditional song, entitled "Twelve Days of Christmas," by Austin. Once more Mr. Borroff put his voice through more technical feats and the breath exhausting finale with its straight three minutes of rapid fire verse more than repaid for the effort.—Grand Rapids Herald.

Mr. Borroff's numbers were interesting because of their unusualness and the easy manner with which they were rendered made them particularly enjoyable.—Grand Rapids News.

A recital will be given on Saturday afternoon, January 13, at Kimball Recital Hall, by Clarence E. Loomis, pianist, and Harriet Hertz Seyl, soprano, under the auspices of the American Conservatory.

The Theodore S. Bergey Opera Company will furnish the program at the Commandery Lodge of Oak Park next Monday evening. For the past three years the Knight Templars of Oak Park have engaged the Bergey Company for their annual concert.

The midwinter concert (second season) of the Harvester Choral Society will be given at the Ziegfeld Theater Wednesday evening, January 3, at 8.15, under the direction of Bertha Smith-Titus. The society, numbering eighty voices, employees of the International Harvester Company, will be assisted by the following soloists: Mabel Sharp Herdian, John B. Miller, Arthur Middleton, Thomas Cambridge, C. Gordon Wodetz, organist, Helen Ross, accompanist. The boxes will be occupied by: Mrs. Cyrus H. McCormick, Mrs. Harold F. McCormick, Mrs. Emmons Blaine, Mrs. Clarence S. Funk, Mrs. Burr A. Kennedy, Thomas E. Cambridge, baritone, and Mary Butler, soprano, were the successful contestants for the scholarships in voice and piano at the Chicago Musical College, given by the International Harvester Company to members of the Harvester Choral Society. A full list of the patronesses follows: Mrs. Edgar A. Bancroft, Mrs. Cassius F. Biggert, Mrs. Emmons Blaine, Mrs. Chester T. Bradford, Mrs. William Browning, Mrs. John A. Chapman, Mrs. Thomas A. Coleman, Mrs. Horace L. Daniels, Mrs. Charles Deering, Mrs. William B. Edgar, Mrs. Clarence S. Funk, Mrs. Frank R. Gadd, Mrs. William Marshall Gale, Mrs. John J. Glessner, Mrs. Robert C. Haskins, Mrs. Franklin Hess, Mrs. Albert G. Huckin, Mrs. Hugh F. Hughes, Mrs. William H. Jones, Mrs. Burr A. Kennedy, Mrs. James King, Mrs. Alex Legge, Mrs. Frank Boylan Montgomery, Mrs. William R. Morgan, Mrs. Cyrus H. McCormick, Mrs. Harold F. McCormick, Mrs. James C. McMath, Mrs. Matthew R. D. Owings, Mrs. George W. Perkins, Mrs. Herbert F. Perkins, Mrs. Philip S. Post, Mrs. George A. Ranney, Mrs. William Mason Reay, Mrs. George L. Rice, Mrs. Henry B. Utley.

LATER CHICAGO NEWS.

CHICAGO, Ill., December 31, 1911.

The Sunday afternoon operatic concert attracted a large holiday audience to the Auditorium today. The soloists were: Agnes Berry, Minnie Egner, Frances Ingram, Carolina White, Marta Wittkowska, Alice Zeppilli, Amadeo Bassi, Berardo Berardi, Alfredo Costa, Michele Samperi, Emilio Venturini, the entire Chicago Grand Opera chorus and orchestra under the direction of Musical Directors Attilio Parelli and Ettore Perosio. Agnes Berry, a Chicago girl, and at the present time coaching with Herman Devries, made a very successful debut in an aria from "Pagliacci." She revealed a soprano voice beautifully placed and which she used equally well. She won a deserved success. The quartet from "Rigoletto" and the finale from the second act of "Aida" were well given by the soloists, assisted by the chorus. Zeppilli, in splendid form, scored heavily in "Last Rose of Summer." After the intermission Carolina White won many plaudits for her splendid rendition of the "Inflammatus" from "Stabat Mater" and in the prayer from "Cavalleria Rusticana." The sextet from "Lucia" and the overture to "Freischuetz" were the other selections, all of which were rendered in fine style.

Saturday morning December 30 in the foyer of Orchestra Hall Caroline Beebe, the well known New York pianist, was heard as assisting artist with the Chicago String Quartet. The young pianist played the Brahms piano quartet in which once more she demonstrated her facile technic and admirable ensemble playing. Her temperamental reading completely enthused the representative audience. Miss Beebe is one of the best ensemble players of the present day, and Chicago hopes to hear her again in a piano recital.

RENE DEVRIES.

New Engagements for Flahaut.

Marianne Flahaut, the mezzo-soprano, will open a series of concerts in Dunkirk, N. Y., January 16; she sings in Erie, Pa., January 18, and in Titusville, Pa., the following day. Later in the month Madame Flahaut will go West to fill a number of engagements booked for her by R. E. Johnston.

BROOKLYN

BROOKLYN, January 2, 1912.

Those who complained of a dearth of concerts during the holiday festivities will surely be satisfied with what has been planned for the first month in the new year. The Boston Symphony Orchestra will revisit the borough on Friday evening, January 12, when Josef Hofmann is to be the soloist. The program will be announced later.

Saturday afternoon, January 13, Katharine Goodson, the English pianist, who is due to arrive in New York early next week, will be the soloist at the third concert by the New York Symphony Orchestra in the series designed for young people. The program, devoted to French composers, follows:

Overture, A Roman Carnival.....Berlioz
Allegretto from symphony in D minor.....César Franck
Concerto in G minor (for piano with orchestra).....Saint-Saëns
Katharine Goodson.
Barcarolle, A Night in Lisbon.....Saint-Saëns
Arabesque.....Debussy
Spanish Rhapsody.....Chabrier

The Brooklyn Institute and the Brooklyn Arion will unite in a concert Thursday evening as a memorial to Franz Liszt. Arthur Friedheim, renowned for his inter-

pretations of Liszt, and Caroline Mihr-Hardy, an excellent dramatic soprano, will assist the Arion Society in presenting the appended program:

LISZT NUMBERS.

Polonaise.....Orchestra.
Chor der Engel, from Faust.....Mixed Chorus and Orchestra.
Piano concerto in E flat.....Mr. Friedheim.
Staendchen.....Male Chorus, incidental solo, Emil Zeh, tenor.
Die Lorelei.....Madame Mihr-Hardy.
Rhapsody IV.....Orchestra.
Three folk songs—
Ahmährsch.....Strauss
Mädchen mit den blauen Augen.....Claassen
Der Jäger aus Kurpfalz.....Claassen
Male Chorus.
Soprano soli—
Heimliche Aufforderung.....Strauss
Ganz im Geheimen.....Claassen
Für Dich.....Claassen
Madame Mihr-Hardy.
Italian sketches—
Tarantella.....Gretschner
In Venedig.....Gretschner
Caretta Siciliana.....Arion Ladies' Orchestra.
Piano soli—
Barcarolle in G minor.....Rubinstein
Prelude in G.....Chopin
Polonaise in A.....Chopin
Mr. Friedheim.

Apotheose from Die Meistersinger.....Wagner
Mixed Chorus and Orchestra.

Tuesday evening, January 16, occurs the fourth music event of the fortnight in the appearance of Harold Bauer, the distinguished pianist, who will be heard in recital, his program including:

Toccata in D major.....Bach
Etudes Symphoniques.....Schumann
Ballade in F.....Chopin
Barcarolle.....Chopin
Melody.....Gluck-Sgambati
Mephisto Waltz.....Liszt

All the concerts mentioned above will be given at the Academy of Music. All of these elevated musical events are under the auspices of the Brooklyn Institute. The report of the opera by the Metropolitan Opera Company will be found under a separate heading on another page of this issue of THE MUSICAL COURIER.

The students of the Figue Musical Institute, at 128 De Kalb avenue, will unite in a concert Saturday evening, January 6. A varied and attractive program of works by Beethoven, Liszt, Rubinstein, Mendelssohn, Godard, Schumann, Wagner, Verdi, Goring Thomas, Homer and Figue will be presented by Hazel Carpenter, piano; Laura Uppercu-Newton, soprano; Clara Heckerling, piano; Henry Krieger, piano; Clara Gretsche, piano; Anna Treckmann, alto; Lena Kirschenmann, piano; Jennie Gould, piano; Millicent Jeffrey, soprano, and Ora Trull, piano.

MUSIC IN FORT WORTH.

FORT WORTH, TEX., December 20, 1911.

Oscar Seagle, baritone, and Yves Nat, pianist, were heard in a joint recital, December 11, under the management of the Harmony Club, the concert arousing more enthusiasm than has been evinced in musical circles for many a day. The entire house was sold out. Mr. Seagle is a great favorite in Fort Worth, having sung here previously, and many old friends and admirers were in the audience. Encore after encore was demanded, the singer graciously responding. Many "special requests" were granted, including the "Prologue" from "Pagliacci," "Chanson Bacchique" from Hamlet, and a group of English songs. Yves Nat proved an accompanist and soloist of rare ability. The program was interesting and varied.

To the Euterpean Club belongs the honor of presenting Rudolph Ganz, the celebrated Swiss pianist, in his first recital here. A most appreciative audience listened to a splendid program by this artist. The Liszt "Rakoczy March" brought the audience to its feet and shouts of "bravo" were heard again and again. He was obliged to repeat several numbers, among them his own composition, "Etude Caprice."

At a recent concert given under the auspices of the Harmony Club, the young pianist, Marian Douglas, made her debut in the professional world. She is a Fort Worth girl and has received her musical education here, being a pupil of Wilbur MacDonald. Himself a pianist of rare ability, it is a source of regret to many that Mr. MacDonald devotes so much of his time to teaching, but pupils such as Miss Douglas show that his genius and efforts are bearing fruit. On this occasion the young pianist met with a most flattering reception, her gracious manner with her fine musicianship winning the audience at once. She played the Chopin scherzo, op. 20, two caprices by Arensky, Moszkowski's "Gondoliers," and the Liszt Sixth Rhapsody with a breadth of comprehension, a wealth of tonal beauty and artistic phrasing that would do credit to any pianist. The occasion was a triumph for the young artist, and numerous floral offerings were passed over the footlights by admiring friends. The Harmony Club is justly proud of this pianist and a brilliant future is predicted for her.

Mrs. J. F. LYONS.

Success of Ross David Artist Pupil.

Mabel Lyon Sturgis, soprano, artist-pupil of Ross David, the well known New York teacher of singing, is a recognized interpreter of folk songs, modern songs, French and German songs, and arias from operas. She has made a specialty of old songs from England, Scotland, Ireland and America, including English ballads, Shakespeare songs, ancient Gaelic folk songs, songs of Burns and negro songs.

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David Bispham was one of several artists who sang before 50,000 people in San Francisco on Christmas Eve. Incidentally the baritone was the only one permitted to give an encore, singing "Danny Deever" after taking part in the singing of Gounod's "Ring Out Wild Bells."

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PHILADELPHIA

PHILADELPHIA, Pa., December 22, 1911.

The first of the two pairs of gala concerts given by the Philadelphia Orchestra for the benefit of the Guarantee Fund and which are interrupting the regular symphony series of twenty-five afternoon and evening concerts, was given Friday afternoon and Saturday, December 22 and 23, with the following program:

Overture, Euryanthe	.....Weber
Veneta	.....Brahms
Chorus and orchestra	
The Autumn	.....Brahms
Evening on the Sava	.....Servian folk-song
Overture, Tannhäuser	.....Wagner
Gipsy Life	.....Schumann
Chorus and orchestra	
Wach Auf und Ehrt eure Deutschen Meister, from Act III of Die Meistersinger	.....Wagner
Chorus and orchestra	
Legende	.....Tchaikowsky
Three Old Bohemian Christmas Carols	.....Riedel
Nazareth	.....Gounod-Gilchrist
Chorus, orchestra and organ	

For the first time in the history of either organization the full orchestra under Mr. Pohlig's direction and the well known Mendelssohn Club and Dr. Gilchrist were associated in a superb performance. The program was especially arranged for the holiday season and was rendered in the spirit and interest characteristic of it. The arrangement of "Nazareth," by Dr. Gilchrist, was a specially interesting one inasmuch as the chorus from "Die Meistersinger" was never given on the Academy stage by other than operatic organizations. This, too, was interesting, and under Mr. Pohlig's authoritative reading represented the Wagnerian ideas at their best. The orchestra, alone and accompanied, did unusually fine work, especially in the "Tannhäuser" overture, the shading and climax being very effective. "Gipsy Life," rendered by the chorus and orchestra, was spirited and dainty, while the chorus from "Die Meistersinger" fulfilled all possibilities of the combined musical forces and was enthusiastically applauded. Mr. Pohlig most graciously requested the entire body of musicians to accept with him the plaudits of the audience. The Mendelssohn Club, numbering 140 men and women singers, has a record of thirty-seven years under the one director, Dr. W. W. Gilchrist. The chorus singing, accompanied by the orchestra and alone, was notable for its uniform attention, prompt attack and equal balance of all parts. The concert as a whole reflected great credit on Mr. Pohlig, Dr. Gilchrist and their respective organizations. The audience gave gratifying evidence of the people's response to the opportunity given by the guarantors, to contribute in small amounts to the fund and it is hoped that the results will be substantially adequate. The next pair of gala concerts will have Madame Schumann-Heink, contralto, as soloist.

Alexander van Rensselaer has issued invitations to a musical smoker, on Thursday evening, January 4, at Horticultural Hall, to meet the conductor of the Philadelphia Symphony Orchestra, Carl Pohlig.

The Philadelphia Operatic Society has announced the following cast for the January performance of "Lucia": Herma Fritz, Lucia; Elizabeth Smith, Alice; Henry Gur-

ney, Edgar Ravenswood, Horace R. Hood, Lord Henry Ashton; Henry Hotz, Bide-the-Bent, and Mulford Taylor, Norman.

Estey Hall has been engaged by the Matinee Musical Club of Philadelphia for its remaining concerts of this season. This hall is most attractive and offers every convenience for meetings of this kind.

The Choral Society of Philadelphia, Charles T. Ziegler, president, gave its annual performance of "The Messiah" at the Academy of Music Tuesday evening, December 26. Henry Gordon Thunder was the conductor. The soloists were Florence Hinkle, soprano; Christine Miller, alto; Reed Miller, tenor; Frederick Martin, bass. The chorus of 350 voices was accompanied by full orchestra, and the singing of the chorus was of high rank and effectiveness. The quality of the tenors was unusually smooth and the volume and precision of the entire rendering was most satisfactory. The choruses, "Unto Us a Child Is Born" and the "Hallelujah" were especially well given. All the soloists were in excellent voice.

Florence Hinkle, the well known soprano of Philadelphia, has had a very busy month filling engagements in Buffalo, N. Y.; Toledo, Ohio; Minneapolis, Minn.; St. Louis, Mo., and many other large cities. With the Boston Symphony Orchestra and New York Symphony Orchestra she met with great success, and has been engaged to tour with the Theodore Thomas Orchestra in the spring.

Schelling Plays at Liszt Festivals Abroad.

Ernest Schelling, the American pianist who has been playing successfully throughout Europe during the past

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year, was specially engaged for a recent Liszt festival at Frankfurt-am-Main. He also played at the Liszt festival in Heidelberg, under the direction of Richard Strauss. Mr. Schelling has been engaged by Mengelberg to make a tour of Holland.

Both in England and on the Continent, Mr. Schelling has created impressions which have enhanced his rank as concert virtuoso. Technically and musically this American artist has won recognition in the most critical circles of the Old World. As demands are coming in for Schelling from his own country, it is most likely that he will return to the United States for the season of 1912-1913.

Marie Stapleton Murray in Mount Vernon.

The Mount Vernon Musical Society gave the first concert of this season December 19. The occasion was auspicious in that it introduced the society's new conductor, Walter H. Robinson, and a new soprano, Marie Stapleton Murray, of Pittsburgh. All the effects of good attack and shading from pianissimo to great sonority of tone were given forth by the club, so that at times the enthusiasm of the audience was raised to a high pitch. Mrs. Murray has a voice of charm, sweetness and power. The dramatic requirements of Mendelssohn's "Lorelei," one of the numbers, was fully met, her voice easily soaring above the accompanying chorus and string orchestra. Her other numbers were sung with much beauty of tone and finesse.



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Singers Begin Extended Concert Tour New Year's Eve.

Echoes of much music and much noise ushered in the New Year for New Yorkers. Thousands, yea, tens of thousands, seemed to be influenced by the spirit of Orpheus and Apollo, for on New Year's Eve all roads in the metropolis led to some hall where musical feasts more or less splendid had been planned. During the afternoon and night of Sunday, December 31, 1911, concerts were given at Carnegie Hall, the Metropolitan Opera House, the Century Theater, the Normal College and the New York Hippodrome.

It was at the Hippodrome where the largest assemblage gathered to extend a fitting welcome to Emma Eames, the American prima donna, and her husband, Emilio de Gogorza, the concert baritone. Thursday morning of last week this musical pair appeared at a private concert in the gold and white ball room of the Hotel Plaza; that was a fashionable affair. Sunday night the concert was a great public event and it was the first time since their marriage that Madame Eames and Mr. de Gogorza sang before a metropolitan throng. It is two years since Madame Eames retired from the Metropolitan Opera House where for many years she had been a favorite with the regular subscribers. Many of her former admirers turned out to hear her Sunday night and these joined in a tremendous ovation to the handsome soprano and her equally handsome mate.

The singers, and the Russian Symphony Orchestra, conducted by Modest Altschuler, gave the following program:

Overture, Jubel Weber
Orchestra.
Arioso from Le Roi de Lahore..... Massenet
Mr. de Gogorza, with Orchestra.
Dieu Theure Halle (Tannhäuser)..... Wagner
Madame Eames, with Orchestra.
Berceuse Iljinsky
Trepak Rubinstein
Orchestra.
Duet, Le Crucifix Faure
Madame Eames and Mr. de Gogorza, with Orchestra.
Second Rhapsody Liszt
Orchestra.
The Early Morning..... Peel
Spring Henschel
Madame Eames, with piano.

Aria from Barbière de Seville, Largo al Factotum..... Rosini
Mr. de Gogorza, with Orchestra.
Ride of the Valkyries..... Wagner
Orchestra.
The Butterfly aria, Un bel di vedremo..... Puccini
Madame Eames, with Orchestra.
Duet from Don Giovanni, La ci darem la mano..... Mozart
Madame Eames and Mr. de Gogorza, with Orchestra.

The vast audience rose en masse as the strains of "My Country 'tis of Thee" (or "God Save the King," or "Heil



EMILIO DE GOGORZA.

dis im Siegerkranz") at the close of Weber's "Jubel" overture filled the auditorium. This display of patriotism kindled enthusiasm and this enthusiasm was kept up throughout the evening. When Mr. de Gogorza emerged

from the impromptu green room separated by a maroon drapery from the mammoth stage he received a rousing welcome. His singing of the aria from Massenet's opera, "The King of Lahore," was fervent and his tones vibrated with glow and color. The rendition was truly effective and dramatic.

As one might expect, the demonstrations for Madame Eames were even more jubilant. The footlights were turned on as the beautiful woman came into view. She was so visibly moved by this spontaneous tribute from her countrymen that some of the tones in "Elizabeth's Greeting," from "Tannhäuser," were a little unsteady, but Madame Eames soon overcame this uncertainty; by the time she reached the passage where she had to sing her high B natural the former velvety quality in her glorious voice rang out with bell-like purity and power.

Faure's duet, "Le Crucifix," was sung with the proper shades of spiritual exaltation, and the lovely blended tones of these opulent voices did not fail to make an impression upon the most indifferent. There were more frantic recalls and the tumult did not subside until Madame Eames and Mr. de Gogorza and the orchestra repeated the number.

After the intermission Madame Eames sang her songs to piano accompaniments played by Henri Gilles. She pleased the enthusiasts in these English selections even more it seemed than she did in the Wagnerian aria. She sang Peel's "Early Morning" with great simplicity, and in Henschel's "Spring" did the coloratura bars in imitation of birds, with the ease and fluency of voices lighter in timbre than hers. In the encores which followed Madame Eames paid her respects to childhood and "Santa Claus" by her naive manner in singing the quaint song "I Once Had a Dear Little Doll, Dears."

Mr. de Gogorza showed that his sense of humor was up to the requirements exacted of the amusing "Largo al Factotum" from "The Barber of Seville." This cavatina was capitally done, and for the encore so insistently demanded the baritone sang the old English song "Drink to Me Only with Thine Eyes," and he did not offend either by exaggerating the sentiment of it.

Another whirlwind followed Madame Eames' beautiful singing of "One Fine Day," from "Madame Butterfly." She sang for her encore after this Mrs. Beach's setting for "The Year's at the Spring," which was a most appropriate number at this time when most minds are attuned to hope, and make themselves believe in the words of Robert Browning, that "All's right with the world!"

The orchestral accompaniments were sufficiently subdued to allow the voices the required prominence. The numbers for orchestra alone were applauded, sometimes beyond their deserts, and several encores had to be given.

In the old days at the Metropolitan Opera House, Emma Eames was rated with the few ideal Gounod and Mozart singers; last Sunday evening she again challenged the admiration of the critical by the finish and refinement of her vocalization in the Mozart duet, in which Mr. de Gogorza's voice united delightfully with hers. The immortal "La ci darem la mano," served to close a concert that held varied charms and surprises.

Madame Eames wore a white satin gown draped with black net; the bodice was adorned with silver embroidery and was finished with a suspended girdle of orange tinte-

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velvet. Save for a brilliant in each ear, and one glistening above the classic brow in the dark hair, the prima donna wore no ornaments.

A dozen baskets filled with choice flowers, many bouquets and a laurel wreath were showered upon Madame Eames during the series of ovations extending from the beginning to the close of the concert.

By special arrangement with Frederic Shipman, manager of the Eames-De Gogorza tour, the concert last Sunday was under the joint direction of the Messrs. Shubert and R. E. Johnston.

This week Madame Eames and Mr. de Gogorza begin a long tour of the country. They will not sing in New York again until April.

Grace Muriel Walters, Classic Dancer.

When the nine daughters of Zeus first began their duties as goddesses of inspiration there was no individual differentiation as to names or attributes. But later when the several arts each required a separate muse they were fixed. Thus it was that the nine muses became known as Calliope, Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polymnia and Urania. Of these Terpsichore became the most renowned, since she presided over the art of dancing, an art which came to its fullest development with the ancient Greeks and which, during the past few years, has been revived with much success.

That it was allowed to fall into desuetude is remarkable when it is remembered that the dancing of the Greeks was an art and not a diversion as at the present time. Dancers were trained, and their grace and dexterity was universally admitted. In modern times the art is preserved only by those who have made a study of the ancient forms and follow the ancient methods. The modern dance is an ungraceful affair, rendered so by the unskillful efforts of the dancers as well as by modern costume which prevents grace of movement.

Dancing is light and rhythmic movement to music and as such it is imperative that the dancer be not only light of foot but unhampered by an overabundance of heavy clothing. It is not strange then that there have arisen those who have denounced these unnecessary evils and are preaching the doctrines of the cult claim that the sphere of the dance has been a plastic organ of expression, as it was of old, so that the dance may be readily interpreted by all beholders. These advocates of the classic cult claim that the sphere of the dance has become so narrow that at present there is hardly a vestige of its former meaning left. Therefore, it is a desire to return to the correct style that has led many to engage in the task of reviving and reinstituting the ancient classic dances.

Among those who have made this matter one of especial study and work is Grace Muriel Walters, of New York, who is not only an interpreter herself, but conducts a school wherein those who have a taste for dancing may learn it correctly either for professional or private use. In order to introduce Miss Walters more fully to the aesthetic devotees of the city Mrs. M. L. Baillard will present her at the Republic Theater, New York, on Friday afternoon, January 5, at 4 o'clock. It is expected that the affair will be one of the successes of the season, as many well known women prominent in social circles will serve as patronesses.

Matzenauer to Sing in Concert.

Margarete Matzenauer, the leading contralto of the Metropolitan Opera Company, will sing in a number of concerts at the close of the opera season, under the management of the Concert Direction M. H. Hanson. By the beauty of her voice and her wonderful impersonations Madame Matzenauer has rapidly established her popularity in New York. Since the opening night of the season (November 13) Madame Matzenauer has sung the roles of Amneris in "Aida," Brangane in "Tristan and Isolde," Ortrud in "Lohengrin," Waltraute in "Die Goettersdaemmerung," Orfeo in "Orfeo et Euridice," Hate in "Armide" and lastly, Kundry in "Parsifal," which she undertook on New Year's Day without rehearsal.

Reception for Josef Lhevinne.

Emma Thursby's musical receptions for the months of January and February will begin Friday afternoon of this week when Josef Lhevinne will be the guest of honor. Receptions for Pasquale Amato, Alessandro Bonci, Harold Bauer, Madame Nordica and Marta Wittkowska will be held during the season at Miss Thursby's apartment in Gramercy Park, New York City.

ORATORIO SOCIETY SINGS "MESSIAH."

Handel's well-worn but ever young masterpiece, produced for the first time some 180 years ago in Dublin, served as a task worthy of the prowess of the Oratorio Society of New York at the Carnegie Hall concert last Wednesday afternoon, December 27, and Friday evening, December 29. The attention and earnestness of the choristers, many of whom apparently knew the music by heart, called for the highest praise. If Dr. Damrosch had also been familiar enough with the work to be able to keep his eyes off the score and to give all the necessary indications to his faithful singers, there need not have been any of those occasional uncertain entrances which from time to time marred the solidity of the attack. The chorus sang as well as Dr. Damrosch allowed them to sing.

But if the chorus took the Doctor seriously, the orchestra did not. Many were the fleeting smiles that flitted from face to face among the string players who were

express cheerfulness and pathos, not merely equally well, but to the fullest extent compatible with artistic expression. The lovely air, "He Shall Feed His Flock," for alto, which is continued in the sub-dominant by the soprano, to the words, "Come Unto Him, All Ye That Labor," was so delightfully sung by Christine Miller and Florence Hinkle that one regretted more than ever that Handel had not written a duet for the two voices.

If Reed Miller had no voice, which he has, and if he did not use his voice correctly, which he does, he would still be deserving of the highest praise for his perfect enunciation. There was not a syllable that was not delivered like an elocutionist. Then when he added emotional color and sympathetic imagination to his interpretation of the almost hackneyed tunes of this familiar work he succeeded in making those tunes live again as if fresh from the composer's brain.

Arthur Middleton, who was to have sung the music for bass on this occasion, was suffering from laryngitis, and sent Clifford Cairns to take his place. This baritone-bass was evidently familiar with the music, as he sang it without book. His work was satisfactory, on account of his earnestness and warmth of feeling. A voice more bass and less baritone, however, is more desirable for this music. Clifford Cairns has, so to speak, more of a Verdi voice than a Handel voice. There was nothing but weight wanted to make his fine rendition of "Why Do the Nations" overwhelming.

Of course, the audience stood up during the "Hallelujah" chorus, principally because the other man stood up first. It is a foolish custom, that has no rhyme or reason today, and shows how prone human beings are to observe the letter of the law long after the spirit of it is dead.

During the early days of "The Messiah" it created so much enthusiasm in the Prince of Wales, afterward George II of England, that the Prince sprang to his feet when he first heard the grandeur of the "Hallelujah" chorus. He seemed to recognize a majesty greater than his own. That is how the custom came about. But it was absurd to witness the perfunctory rising of that very undemonstrative audience last Friday night. The incongruity of the whole thing completely spoiled the effect of the chorus for the present writer, who, naturally, kept his seat.

Troy Lands Van der Veer Miller.

Nevada van der Veer Miller, mezzo contralto, sang New Year's Day at a Hotel Plaza musicale, and will sing in "The Messiah" January 8 at Saratoga, and in "Elijah" at Toronto, Canada, January 12, with other engagements pending. On the occasion of her recent visit to Troy, as soloist for the Choral Club, she won honors, two local papers saying:

Madame Van der Veer Miller's offerings included the old German song, "Josef, lieber Josef Mein," Hahn's "Si mes vers," Strauss' "Serenade," Salter's "The Cry of Rachel" and Ronald's "Down in the Forest" and "Love, I Have Won." The collection called for versatility in the extreme, but the singer was equal to the task. Her voice is smooth and rich throughout its range, but peculiarly sweet and true in the middle register. She sang during the entire evening with the skill and intelligence of a cultured artist, and made herself a prime favorite. In responding to an encore she gave Thayer's "Laddie" in inimitable style.—Troy Press.

Madame Van der Veer has a voice of pure quality and a wealth of feeling. . . . Her middle register is remarkably sweet. . . . Never has a Troy audience been warded a more delicate breath from the past than her first selection, "Josef, lieber Josef Mein," a fourteenth century Christmas carol. The reverential simplicity of this song won the audience at once. Her second group proved more popular than the first, partly because the songs had English words. . . . The numbers won for her an encore.—Troy Record.

Nordica's 1912 Tour.

After her tour with the New York Philharmonic Orchestra and a fortnight's rest and recreation, Lillian Nordica will resume her concert activities under the direction of Frederick Shipman. The diva's private car, "Isolde," will become her home for the next four weeks.

The first concert of the new year will be given at Indianapolis, January 8. Concerts at Lansing, Grand Rapids, Battle Creek, Saginaw, Fort Wayne, Bloomington and St. Louis will follow, after which Madame Nordica will return to New York for a concert with the Philharmonic Orchestra in Brooklyn on January 28. During February Madame Nordica will sing with the Boston Opera Company. The important feature of the engagement will be a special series of Wagnerian performances which Felix Weingartner will conduct.



EMMA EAMES AS TOSCA.

visible from the auditorium. In fact, the light-hearted gentleman who occupied the seat beside the concertmaster was wreathed in a perpetual comic opera smile. In the first vocal number, when he played an F sharp two beats too soon, he sought to communicate his hilarity to his companion by turning his head to him so that the grin could be seen. In the "Pastoral" symphony he manifested the keenest joy when one of the second violins played his little A half a bar too soon, forgetting that the time signature was not 6-8 but 12-8. In the chorus "Glory to God," where the first violins, with the rest of the orchestra, have to play softly on the words "and peace on earth," this aforesaid gentleman with the sense of humor, overlooking the *p*, played his G string with all the intensity of his passionate nature as if the life of a Brahms Hungarian dance hung on his horsehair. Had the burly Handel stood in the shoes of Dr. Damrosch it is to be feared that the effervescent violinist would have been carried off the stage with a broken jaw. But then, Handel was not a Doctor of Music. When no less an institution than the University of Oxford offered him the honor he refused it with the unanswerable conundrum, "What the devil!"

The soprano solos were intelligently interpreted by Florence Hinkle, who also brought to her performance a most pleasing quality of voice, and an intensity of expression which left no doubt in the minds of her hearers but that she sang from conviction. The brilliant solo, "Rejoice," was an admirable piece of work.

Christine Miller in the alto solos, "O Thou That Tellest" and "He Was Despised," demonstrated her ability to

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MOSCOW

ARRATTE 55, DREZSHNY
Moscow, November 30, 1911.

Tina Lerner's coming to Moscow awakened great interest among our musicians and amateur music lovers. They all crowded to the concert hall where she appeared for a recital of chamber music with the assistance of Thibaud, the well known violin virtuoso. Six years ago Tina Lerner

the future. Their expectations were not deceived, for her playing now, on her return to Moscow, is a very convincing proof of her mature musical powers.

Before appearing in Moscow Tina Lerner played in Riga at a symphony concert conducted by Georg Schneckvoigt, and won great success. The same reports of decided triumphs came from the south of Russia, and from St. Petersburg, her recitals everywhere being splendidly attended. At her Moscow appearance she played a sonata by Mozart (in company with Thibaud), Chopin nocturnes and etudes, and the "Midsummer Night's Dream," by Mendelssohn-Liszt, rendering all with brilliant and sparkling technic, delightful spirit and keen musical insight. In appearance Tina Lerner is as dainty and graceful as ever, and in manner just as charming and captivating. A Beethoven sonata for piano and violin closed the remarkable concert.

A concert of the Philharmonic Society under Felix Weingartner brought us the conductor's own "King Lear" and some of his lieder, admirably sung by Lucille Marcel, a real artist with a beautiful and well trained voice. Tchaikowsky's E minor symphony also graced the program. Tina Lerner was the piano soloist at this concert, her artistic performance of Chopin's E minor concerto being noteworthy for maturity of interpretation and for technical accuracy. Her tone was lovely, and her touch truly enticing.

We have not yet reached the end of the festivals arranged in honor of Liszt's centenary, and the finish does not even seem to be in sight, as one after the other of our artists appears on the concert platform with Liszt programs. There was, for instance, the piano recital of Constantin Tgounnow, professor at the Moscow Conservatory. He is a pianist of very high rank. His readings of Liszt's compositions were noteworthy and deserve all praise.

One of the most brilliant and interesting of orchestral performances was Kussewitzky's subscription symphonic concert under the baton of Ernst Wendel, the German conductor from Bremen, a highly gifted musician. He gave a splendid account of Liszt's "Faust" symphony, which he conducted without notes. Emil Sauer, the pupil and friend of Liszt, was the soloist at this concert. He performed the E flat concerto with the skill and brilliancy always characteristic of admirable playing. Kussewitzky's orchestra was at its best. ELLEN VON TIDERÖHL.

LATER MOSCOW NEWS.

Moscow, Russia, December 8, 1911.

Arthur Nikisch was in Moscow. That brilliant star of the musical firmament has illuminated our town for a period all too short, and filled it with tonal radiance. Nikisch gave performances here which will live long in the memory of those who had the luck to hear his concerts.

Moscow has had Nikisch nearly every season since first he visited our town sixteen years ago. His arrival has always been like a festival for the Moscovites. This time the hall was crowded as always and the audience became worked up to frenzied enthusiasm. As soon as Nikisch laid his baton on the desk after each number the applause broke out and lasted for many minutes.

What is this magic force which enraptures Nikisch's listeners and intoxicates them all by the music he creates? His fascinating power never fails to enchant and always produces the impression that he is the very soul of the performance.

The Imperial Opera House had Nikisch's assistance for "Lohengrin." It was a rare performance in every way—singers, orchestra and scenery. The tickets sold at exorbitant prices; nevertheless there was great difficulty in obtaining any as nearly all were sold many weeks in advance. A. Neshdanowa, a beautiful soprano with a well trained voice, made a delightful Elsa, and Leonid Sobinow, the Russian tenor, was an admirable Lohengrin. Wagnerian art and style suit Nikisch well and he displays deep insight into the spirit and purpose of the great German master. The performance of "Lohengrin" on this occasion was really a rare treat.

Tchaikowsky's fifth symphony and "Parsifal" excerpts were on the program of the first symphony concert which



MOSCOW POSTCARD FROM TINA LERNER.

ner left Moscow after having finished her studies at the Philharmonic School. But before leaving here she played at a public concert. Many of the audience of the other night remembered her as at that time delicate and fragile



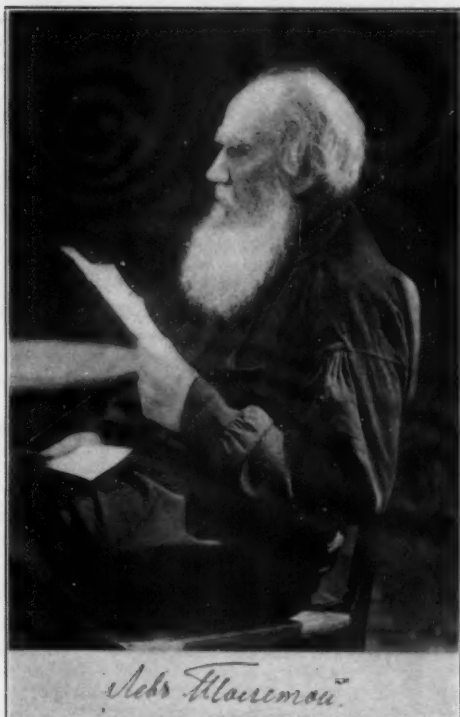
NEW PICTURE OF NIKISCH.

in appearance, but possessed of wonderful skill and musical and technical finish. She took every one by surprise, for hers was a rare performance from every point of view. The audience recognized in her a brilliant star of



THE KREMLIN AT MOSCOW.

Nikisch conducted. The religious ecstasy of "Parsifal" and its mystic faith were reflected impressively in the Nikisch reading. His second concert was devoted entirely to Beethoven's first symphony and his ninth. The majestic sublimity of the latter work, under Nikisch's baton, stirred the listeners to demonstrative outbursts of applause. Recalls and floral tributes were rained in profusion upon the popular leader. Happy will be the country



TOLSTOY JUST BEFORE HIS DEATH.

to which he now directs his steps, as he always brings delight and esthetic enjoyment wherever he goes!

Nikisch had Kussewitzky's Symphony Orchestra under his direction which played exceedingly well and proved itself worthy of the baton of the great conductor.

Prof. Leopold Auer, of St. Petersburg, gave two recitals of sonatas for violin and piano with the assistance of Annette Essipow, the well known pianist, who was formerly a pupil of Leschetizky. Both are real artists and their performances were splendid in every way. The audience was astonished at the beauty of Cesar Franck's sonata, and its richness of harmony and beauty of melody. It seems strange that the work is heard so seldom. The ensemble pair played also Beethoven's "Kreutzer" sonata, and as it was just a year since the death of Tolstoy, with whom the work is so closely connected, its place on the program probably had more than a musical significance alone. I think the great novelist and philosopher was not absent from the thoughts of a single listener at the concert. As for the performances themselves too much cannot be said in their praise—a convincing proof that advanced age does not always mean a decline in artistic achievement, but sometimes even leads nearer to perfection.

Sergius Kussewitzky, a man of great energy and musical talent, is indefatigable in the pursuit of all sorts of musical projects. Just now he is organizing symphony concerts for the lower classes at cheap prices of admittance. The first one took place last Sunday and was well attended. Kussewitzky directed, but at the next concert there will be a change as he has invited N. A. Malko, a leader from St. Petersburg, to take his place. It was good to see that the audience consisted largely of young people, though with a sprinkling of persons of all ages. They listened with rapt attention and their enthusiasm rose with each piece, reaching a noisy climax at the close of the concert.

Nearly always Kussewitzky's regular concerts present us with novelties and artists of the first rank. Kreisler, the phenomenal violinist (America knows him well) played the concertos of Brahms and Mendelssohn at the fourth subscription concert of Kussewitzky's own series.

It would be difficult for Kreisler to add to the reputation he has already gained. His performance always is distinguished by expression, skill, artistic phrasing and

brilliant virtuosity. Moscow is anxious to hear him in recital, an opportunity we will have next week.

Emil Sauer gave a "Klavierabend" with an exceedingly interesting program. The artist was at his best and won instantaneous and resounding success.

ELLEN VON TIDEBÖHL.

Caroline Hudson-Alexander, Soprano.

Caroline Hudson-Alexander's success during the past three seasons confirms the early predictions of a brilliant career. Her natural talents have been carefully cultivated under the best masters and her equipment for work in the field of recital and oratorio has been proven by her many and frequent appearances at important festivals and concerts as well as by her many re-engagements. December 28 she was heard in concert in Pittsburgh, and is booked for Newark, N. J., January 4; Jersey City, January 16; Hotel Astor, New York, January 18; The Plaza, New York, January 23; Cleveland, Ohio, February 8; Port Huron, Mich., February 9.

Some of her recent engagements were with Albany Festival, Allentown Euterpean Society, Boston Choral Society, Boston Handel and Haydn Society, Brooklyn Apollo Club, Brooklyn Oratorio Society, Charlotte, N. C., Cincinnati Symphony Orchestra, Cleveland Harmonic Society, Gloversville Festival Association, Lindsborg, Kan., Jersey City Choral Society, Manchester, N. H., Festival, New York Catholic Oratorio Society, New Haven Oratorio Society, New Haven Symphony Orchestra, New York Rubinstein Club, New York Oratorio Society, Oberlin University, Orange Musical Art Society, Philadelphia Orpheus Society, Pittsburgh Male Chorus, Pittsburgh Symphony Orchestra, Pittsburgh Mozart Club, Providence Arion Society, Quebec Symphony Orchestra, Springfield, Mass., Festival, Theodore Thomas Orchestra, Toronto Oratorio Society, Troy Choral Society, Worcester Oratorio Society.

Following are a few press comments:

Since her last appearance in Winsted, Madame Hudson-Alexander's voice has increased very much in volume and dramatic power. Her selections were chosen with taste and given with especially good intonation, her high tones being easily taken and were unusually sweet and clear. "The Snake Charmer's Song" from the "Gold Threshold" was a pleasing contrast to the classical German numbers, and was evidently the favorite with the audience. Although it was a long program, over a hundred remained, hoping to hear more, and they were rewarded by the artist, who played and sang in an informal manner for some time.—Winsted (Conn.) Evening Citizen, December 14, 1911.

In "Judas Maccabæus" Madame Alexander sang with luciousness of tone, fine intelligence, and in phrasing and diction she was admirable. Her facility in florid passages and grasp of Handel's style



CAROLINE HUDSON-ALEXANDER.

were worthy of high praise and she received generous applause.—New Haven (Conn.) Morning Courier Journal, December 15, 1911.

Caroline Hudson-Alexander, the soprano, acquitted herself of a difficult task with the utmost credit to herself. Her part lay almost altogether in the upper regions of her voice, and the text in many instances must have been trying to this experienced soprano. Madame Alexander is an admirable artist and it would be fine to hear her here again in some other production by the Oratorio Society.—New Haven (Conn.) Evening Register, December 15, 1911.

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GREATER NEW YORK

New York, January 2, 1912.

A "Liszt evening," with Arthur Friedheim as guest of honor, and the Liszt pupils—Amy Fay, John Orth (Boston), Carl V. Lachmund and F. W. Riesberg—telling their recollections for 100 people; a New Year's Eve party at the Musicians' Club; and the annual New Year's Day luncheon of the American Guild of Organists, were among the events of holiday week.

Walter L. Bogert, president of the Fraternal Association of Musicians, with Gustav L. Becker, Mr. Berge and others, arranged the Liszt evening, which comprised a well served 7 o'clock dinner at Hotel Marseilles, 103d street and Broadway, followed by the recollections. An animated company attended, and at President Bogert's table sat Mr. Friedheim, Mignon Friedheim (his daughter), Victoria Boschko, Amy Fay, Alexander Heinemann, Leontine de Ahna, Eugenio de Pirani, John Orth, Mr. and Mrs. C. V. Lachmund, Mr. and Mrs. F. W. Riesberg, and Herr Mandelbrod. At 10.15 o'clock Mr. Friedheim was escorted to the piano, when he played Liszt's B minor ballade, and as encore the etude "Feu follets," thunderous applause showing the appreciation of the company. It is ever interesting to note this pianist's ease, his quiet repose, which is so contradictory to the tremendous effects he obtains! Then John Orth was introduced, and he talked for ten minutes on "What Liszt Means to Me" in most entertaining, witty and easy fashion. He told of selling papers to save the pennies to "go to Liszt," and how he finally got there, about 1873. F. W. Riesberg, of the staff of THE MUSICAL COURIER, who spent three summers in Weimar as a Liszt pupil, read an account, written by himself, and published in a New York daily musical paper of that time (yes, kind reader, the metropolis once had a daily musical sheet), of the seventy-first birthday of Meister Liszt, held at Weimar; this included a banquet and a miscellaneous concert in the evening, at which d'Albert was the sensation with his op. 2, a piano concerto of kaleidoscopic character. Helene Koelling, soprano, sang several songs by Liszt, including "Es muss was Wunderbares sein," with style. Letters of regret were read from Joseffy, Albert Morris Bagby, Galski, Schumann-Heink and Henry F. Finck. Amy Fay followed with "How I Met Liszt," telling much of extreme personal interest not contained in her charming book on "Music Study in Germany." Her varied experiences, told in humorous, lively fashion, with many sidelights on musical matters of the 70's, were listened to with utmost interest; of the American Liszt pupils she is now probably the dean. Carl V. Lachmund came next, and he told many anecdotes of his three years' experience as a Liszt pupil, one admitted to the small inner circle who dined and played cards with the master. Following these he read extracts culled from Liszt's diary of 1876, which will later appear in full in his book, "Retrospections of Three Years' Friendship and Study with Liszt" (embracing fifteen verbatim lessons by the master to his class). Being supplementary to biographies it will contain much gossip, not to be found elsewhere. Some of these extracts from the diary follow:

Queen Louise: "Ich besitze und verlange nichts als gute Bücher, gute Kinder, und ein gutes Gewissen."

Schulhoff: "The grandest pleasure is what one can give to others."

Leonardi: "The strangest thing in the world is a personality that becomes endurable by reason of habit."

Humboldt: "Life is an evening up of conditions."

Draesecke: "Er lebt von den Zinsen seiner Schulden."

"Ich schwinde immer die Palme der Erfolglosigkeit."

Old Emperor Wilhelm said to Liszt: "If I were a musician I would not creep into the orchestra."

Liszt adds: "Sounds grand—almost to a degree of affectation."

Wagner: "Vorsicht ist die beste Hälfte der Tapferkeit."

Liszt at Bayreuth, 1876, when "Nibelungen Cycle" was first given, quoted General Kleber's words to Napoleon as applicable to Wagner: "You are great as the world."

Also notes in his diary how King Ludwig of Bavaria addressed his letter to Wagner: "Grosser unvergleichlicher über alles allertheurer Freund."

Again: "An den Wort Ton Dichter Meister Richard Wagner."

Old Emperor Wilhelm (who was proud of his "band-master, Piefke, who wrote "Düppler Schansen Marsch," played so much during the war times of 1865), said to Liszt: "Wagner cannot write a march." Liszt replied: "Wagner's 'Kaisermarsch' is not bad." Emperor Wilhelm: "But he cannot write a march like Piefke." Then John Orth told a few more stories, and played the C minor polonaise, followed by "Die Lorelei," sung by Harriet Barkley Riesberg; this was especially warmly applauded by Herr Friedheim, who throughout the evening was the

greatest most sought and feted. Along toward 1 a. m. the merry party broke up, and it was voted a very successful affair, redounding credit on the officers: Walter L. Bogert, president; Anna E. Zeigler, vice president; E. M. Bowman, vice president; Fannie Hirsch, treasurer; Emma W. Hodkinson, recording secretary; Mrs. Charles Wood, corresponding secretary, and Carl G. Schmidt, financial secretary. Those present included: Emma Howe Fabri, Dr. G. L. Fabri, J. H. Finny, Charlotte Menstell, Elisabeth K. Patterson, O. R. Stewart Leckis, Lucy McArthur, Mary Hicks, Ida C. Lienthal, Charlotte O. Geir, M. E. Foote, Minnie M. Marks (Mrs. J. Christopher), William C. Lengel, Mr. and Mrs. William Scott, Mr. and Mrs. S. C. Harris, Charles A. Wood, Elma Robbins Wood (Mrs. Charles A.), Professor Mittell, Gustav Zimmermann, Ernest Carter, Fannie Hirsch, Priscilla S. Connor, Robert W. Connor, Grace Fee, Miriam A. Le Wald, Mr. and Mrs. Carl H. Tollefsen, Mr. and Mrs. Edmund Severn, Malome Guttman, A. W. Lienthal, Nellie Atwood Leverich, Ida Woodbury Seymour, Helen True Winslow, Lowell T. Field, Mrs. Lowell Thayer Field, Gustav L. Becker, Fanny G. Becker (Mrs. Gustav L.), S. M. Hodkinson, Emma Walton Hodkinson, Harold C. Anderson, Hama Menti, Edward H. Mohr, Katherine C. Linn, C. Virgil Gordon, Carlos N. Sanchez, Ida Louise Tebbetts, Her-

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nam Rannefeld, Mr. and Mrs. Charles Gries, Mr. and Mrs. C. I. Valentine, Amy Ray, Gisela Weber, Cecile M. Behrens, J. S. van Cleve, Theodore M. Sowards, Clara A. Waterman, Mr. and Mrs. Frank Herbert Tubbs, Fredrika Snow, Mrs. Carl G. Schmidt, Mrs. Edward Smith, Carl G. Schmidt, Lois Pinney Clark, C. B. Cady, Homer N. Bartlett, Anna E. Ziegler-Horan, Bernardus Boekelmann, Clara Kalisher, J. Edward Weld, Edward W. Berge, Helene Koelling Matheson, Henry J. Boekelmann, Cornelius Rübner, Dr. J. C. Marks.

The New Year's Eve party of the Musicians' Club (Sunday night) was attended by some hundreds of people, among them many guests, who admired the club quarters, the Christmas decorations, and later enjoyed the generous and excellent refreshments, liquid and solid. Clarence Eddy introduced the officers, who each said something, making special mention of the regretted absence of President Bispham and Tali Esen Morgan. Chairman of the house committee Ives announced the increased facilities of the club, such as lunch, reading and writing rooms, no tips, etc. Secretary Dressler had little to say excepting that he knew the club had come to stay. John L. Burdett gave some interesting thoughts, and a telegram was sent Mr. Bispham with the club's best wishes for the New Year. Mr. Křonold then delivered the speech of the evening, mentioning various matters of special interest to club members. He said it was safe to say that three-fourths of those present had no idea of the scope and membership of the club, which included men and women who occupy the most prominent positions in the musical world; he alluded to the hard work done by such men as Mr. Ives, "laying rugs and moving furnitures around," etc.; he asked for prompt payment of dues. Treasurer John M. Fulton urged an increased membership. Paul Dufault then made a mighty hit with several French songs, and Frederick W. Schlieder played a nonsense piano solo, improvising on "Over the Fence Is Out." Some of the members remained until 4 a. m.

The American Guild of Organists' New Year luncheon, at Hotel Gerard, was remarkable first for the fine quality

as well as quantity of viands served, and, second, for the numbers of Deans of Chapters present from other States. Warden Frank M. Wright told of the eighteen chapters now existing, in Virginia, Maryland, Colorado, Missouri, Northern California, Washington, Oregon, British Columbia, some of these as the result of his summer's trip of 18,000 miles. Then he introduced "Father Gerrit Smith," who bears that title as the founder. He said much of interest. Frank Milner, of Chicago; Mr. Brewer, Mr. Andrews, the anthem prize winner, who told of organists who preferred "Würzberger to Rheinberger," and gave various witty definitions of musical terms, calling the warden both "frank" and "(w)right"; Dr. J. Christopher Marks, always well spoken, a man of ideas, told of the work of the "Social Committee," which includes himself, Clarence Dickinson and H. Brooks Day; Dean Miller, of Virginia, who told of the active interest in Norfolk and Richmond; and Mr. Elmer, all these gave their ideas in succinct fashion, interesting to all present. H. D. Philips, instructor of organ at Peabody Institute, Baltimore, told of their recitals, and the gathering broke up. A flashlight picture was taken. Many ladies were present.

Emma A. Dambmann (Mrs. Hermann G. Friedman) is chairman of music of the Century Theater Club, Mrs. August Dreyer, president; with her consent Adelaide Gescheidt supplied the entire musical program of the "Grand Opera" meeting of December 29, at Hotel Astor, as she did a season ago, when David Bispham gave a talk on "Opera in English," also singing arias. Eva Emmet Wycoff, soprano; Amy Grant, reader; John Campbell, tenor; William F. Fraetas, in a talk on "Music and Color"; Louise Borowski Rebmann, with Mrs. Harrison Irvine at the piano, were the musical forces associated under the direction of Miss Gescheidt (herself a very capable soprano), and the result was an afternoon of much musical enjoyment. Miss Wycoff sang especially well, showing the poise of the true artist; she was recalled with vigor. Not many singers have the reposeful authoritative personality vested in Eva Emmet Wycoff, whose experience in singing ranges from concert to church and oratorio. Amy Grant, too, gave "Pelleas and Melisande," with the accompanying Debussy music played on the piano by Mrs. Irvine, reciting the lengthy text with spontaneity and fervent utterance, imbued with depth of feeling. Some high A flats from tenor Campbell showed vocal quality, and the large audience of distinguished appearing women listened with bated breath. At the January 29 meeting "Comic Opera" will be presented, Mrs. C. S. Davies, chairman.

Marie Cross-Newhaus has issued cards for a musical tea, Sunday afternoon, January 7, to about one hundred of her professional friends. It will be the first of several entertainments to be given before the season closes. February 8 Madame Newhaus will give a vocal and orchestral concert at the Waldorf-Astoria Hotel, for which many people have subscribed. Jeanne Norelli, at present in England (where she has been touring with Elman and Carreño), will be one of the soloists, and Orrin W. Bastedo, baritone, a pupil of Madame Newhaus, will make his debut with orchestra. During Lent a pupils' recital will be given at the studios, old French and modern German and Italian music. Madame Newhaus has a very large class this season, with many fine voices.

The chorus of the Women's Philharmonic Society, Amy Fay, president, is beginning rehearsals under Frances Greene, the composer and teacher. Those desiring to join may apply at Studio Hall, Tuesdays and Fridays, between 2 and 4 o'clock. Singers will have the advantage of excellent choral training, and a few vacant scholarships will be awarded.

Christiaan Kriens played three times on Christmas Day, twice at the Church of the Pilgrims, Brooklyn, with organist A. Y. Cornell. George Longy, of the Boston Symphony Orchestra, plays his "Aquarelles hollandais," for wind-instruments, in Jordan Hall, Boston, January 3. Maud Morgan has engaged Mr. Kriens for a concert in Baltimore, with William C. Carl.

Henrietta Speke-Seeley, the well-known singer, teacher and church-music conductor, was soloist at the monthly meeting held in the Bronx Church House, December 31. Few singers have had the thorough preparation enjoyed by Mrs. Seeley, who has studied with Madame Cappiani both here and in Europe for some years, and has directed church music successfully.

Edward W. Berge announces a special course in ensemble playing, using two grand pianos, and this is likely to fill a long-felt want. Such playing develops sight-reading as nothing else does, helps the feeling of rhythm, and makes for musicianship; besides this, it extends acquaintance with standard orchestral works, inasmuch as

such are most effective in arrangement for two pianos. His studio is at 908 West End avenue.

Alfred Hunter Clark, vocal teacher, heretofore associated with Madame Gardner-Clark, has established himself independently. His suburban residence is at Tarrytown, where he is developing his teaching clientele. Experienced and able, Mr. Clark will soon develop that field.

Mrs. George W. Tooker, as for so many years past, received her gentlemen friends and those of her late husband, New Year's Day, from 3 to 9 p. m. She is known as an amateur composer of some ability.

Jaroslav de Zielinski, of Los Angeles, presented his pupil, Mona Jellyman, in a piano recital at his studio, December 16. She is said to be very talented, playing works by Bach, Rameau, Pachulski, Kuessner, Poldini and Grieg.

The dates of the fifth series of free organ recitals, for the month of January, given under the auspices of the American Guild of Organists, in the churches of Greater New York, will be as follows:

Tuesday evening, January 9, at 8.15—Warren R. Hedden, Mus. Bac., F.A.G.O., Church of the Incarnation, Madison avenue and Thirty-fifth street, Manhattan.

Thursday evening, January 11, at 8.15—Clarence Dickinson, A.G.O., St. Paul's Chapel, Columbia University, 116th street, Manhattan.

Monday evening, January 15, at 8.15—Lawrence J. Munson, A.A.G.O.; assisted by Jennie Hall Buckhout, soprano, Holy Trinity Church, Lenox avenue and 122d street, Manhattan.

Thursday evening, January 18, at 8.15—Mary Adelaide Liscom, A.A.G.O., Fourth Presbyterian Church, West End avenue and 91st street, Manhattan.

Thursday evening, January 25, at 8.15—Kate Elizabeth Fox, F.A.G.O., St. Luke's Church, Convent avenue and 141st street, Manhattan.

Wednesday afternoon, January 31, at 4 p. m.—Samuel A. Baldwin, F.A.G.O., The College of the City of New York, St. Nicholas terrace and 139th street, Manhattan.

The recitals are free to the public; no tickets required.

The recital committee includes William C. Carl, chairman; Warren R. Hedden and S. Lewis Elmer.

Wilbur A. Luyster, New York's successful sight-singing teacher, has also achieved success as a chorus director. A few weeks ago he was selected as the director of the Metropolitan Life Insurance Glee Club, which will give

its first concert under his leadership early in January. "The Mikado" was given recently by the Boonton (N. J.) Choral Society under his direction, with such success that it had to be repeated. Mr. Luyster has been the director of this organization since its beginning, six years ago. Recently the choir of the Nostrand Avenue M. E. Church, Brooklyn, gave in good style Buck's "Coming of the King" under Mr. Luyster's direction. Under him the Schubert Choral Society, of Brooklyn, is preparing Gade's "The Erl King's Daughter," which will be given at the Academy of Music in February.

Concert by Waldorf-Astoria Orchestra.

The Waldorf-Astoria Orchestra, under the direction of Joseph Knecht, presented the following program at the New Year's Eve concert in the grand ballroom of the big New York hotel:

Overture, Sakuntala	Goldmark
Serenade	Widor
Violin, Mr. Martonne; cello, Mr. Thrane; harp, Mr. Stefano.	
Madame Butterfly	Puccini
Rhapsodie Hongroise (No. 2)	Liszt
Piano cadenza, Mr. Longo.	
Vorspiel, Lohengrin	Wagner
Ave Maria	Bach-Gounod
Violin solo, orchestra and organ.	
Marche Slave	Tchaikowsky

That a hotel orchestra should be proficient enough properly to render a program of such artistic proportions is not only a credit to the players and their leader, but to the hotel management as well. There was a large audience of fashionable people present, who enjoyed themselves no doubt far more than those who sought less artistic but more noisy forms of entertainment outside. The orchestra performed the several numbers on the program with a finish and balance surprising to those unfamiliar with the scheme of Mr. Boldt and Mr. Knecht, which is to give the patrons of the Waldorf-Astoria hotel music of the highest class.

Mr. Knecht has a band of thirty-five under his direction and is accomplishing his purpose in a most decided manner.

Oscar Seagle Recital, January 18.

Oscar Seagle, the American baritone, who has lived for a long time in Paris, will be heard in recital at Carnegie Hall Thursday afternoon, January 18.

Old First Church Free Organ Concerts.

Beginning Monday evening, January 8, a series of free organ recitals will be given in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York, on successive Mondays at eight o'clock. It is the idea of the Rev. Dr. Howard Duffield to have the organ of the Old First played for the public one hour each week, and has arranged with William C. Carl to have the recitals given by the alumni and advanced students of the Guilman Organ School. The list for January will be as follows:

January 8—Harry Oliver Hirt, A. A. G. O.
January 15—Harold Vincent Milligan, F. A. G. O.
January 22—Clarence Albert Tufts, A. A. G. O.
January 29—T. Scott Buhman, F. A. G. O.

The above-mentioned are pupils of Mr. Carl and graduates of his school.

Mr. Hirt's program for next Monday will be:

Prelude and fugue in A minor	Bach
Benediction Nuptiale	Dubois
Allegro (first symphony)	Maquaire
Canzone delle Sera	D'Evy
Allegro Vivace (first symphony)	Vierne
Harmonies du Soir	Karg-Elert
Chanson de Joie	Hailing
Marche Religieuse	Guilmant
Toccata in E minor	Callaerts

Hassler-Fox Much Admired.

Regina Hassler-Fox, the contralto, increased her already large list of admirers by her beautiful singing at a private musicale (Mr. and Mrs. Moritz Hilder), Eighty-fifth street and Central Park West, New York City, December 21. The listeners were largely opera subscribers, musical folk, so the compliment was all the greater. These were her numbers:

Aria, Ah Rendimi	Rossi
Im Kahn	Grieg
Zeignung	Strauss
Expectancy	La Forge
Year's at the Spring	Beach

Hendrika Troostwyk, a young Dutch violinist, added much to the affair, Max Dessauer playing accompaniments. Apropos of Madame Fox, a well-known Italian conductor is enthusiastic over her voice. Hans Kronold is likewise interested in the fair singer, and her prospects for the year 1912 are very bright.

TINA LERNER

WINS OVATION AT THIRD APPEARANCE AS SOLOIST With London Symphony Orchestra Under Sir Edward Elgar

Standard, Dec. 5, 1911

"In Liszt's pianoforte concerto in E flat Tina Lerner won for herself a remarkable demonstration of approval from the audience to which she was compelled to respond with an extra piece and fully she deserved the ovation."

Westminster Gazette, Dec. 5, 1911

"A rousing performance of Liszt's E flat concerto by Tina Lerner, the brilliant soloist, was another feature of the concert."

Sunday Times, Dec. 10, 1911

"In the concerto the solo part was played by Tina Lerner with great technical brilliancy and she was entreated to give an encore."

Daily Telegraph, Dec. 5, 1911

"The soloist of the evening was Tina Lerner, a pianist whose praises were rightly sung on the occasion of a previous visit to London. Her choice fell on Liszt's E flat concerto. She played it with fine impulse and élan and with complete technical mastery so that a work usually spoken of in these days as hackneyed went its way right brilliantly."

Morning Post, Dec. 5, 1911

"The soloist of the evening was Mlle. Tina Lerner who made her reappearance. Her choice of the Liszt E flat concerto was well calculated to display her command of technic and in this she met all the demands of the composition. Her playing was particularly neat and throughout there was much delicacy of touch. At the end Mlle. Lerner was recalled to the platform and played again."

Times, Dec. 5, 1911

"Miss Lerner's playing was remarkably brilliant and assured and in the finale she was particularly successful; she never allowed the rhythm to flag when the piano part was in command of the situation and she secured so fine a climax that the apathetic audience was roused and called her back to play again."

Daily News, Dec. 5, 1911

"The program also included Mackenzie's bustling and picturesque 'Tam O'Shanter' Humoresque and Liszt's E flat concerto with Tina Lerner as soloist. This young pianist, who has played several times in London, has temperament and executive brilliancy. Her performance gained her an encore and it merited some special recognition."

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The Adventures of
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with other events
worthy
of
mention



On New Year's eve Don Keynote, not being a member of The Musicians' Club, had no place to go to but his room in Hotel Nebuchadnezzar at the corner of Spreadway and Actors' Parade. He asked the elevator boy if he knew Tennyson's lines:—

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

The elevator boy confessed his ignorance of the poem, and of poetry in general, but hazarded the critical opinion that "it was great stuff all right, all right." The elevator bell rang, the boy descended, and the Don went to his room to sleep. Presently, however, he sprang to his feet in anxious surprise. A mingled din of human shouts and cries, bellows from whiskied males and shrieks from vinosed females, clattering of tin cans and cowbells, brayings from fish horns, janglings of dinner bells, blasts from whistles, hammerings on steam pipes, roars from megaphones, wails from sirens, slamming of doors, exploding crackers, whizzing rockets, bang, bang, bang of a revolver, made his ears tingle and his heart beat fast.

"What's the matter?" he asked of a chambermaid in the passage.

"That ain't nuthin'," replied the sylph. "Geel y'oughter seen the New Year's celebration last year," she continued, reflectively.

"Is this how you greet the birth of a new year in New York?" queried the Don in amazement.

"Yep,—only this is kind a' tame after some of the stunts we done last year."

"Have you ever heard Paris welcome the New Year?"

"Ah, cut it out."

"Have you ever stood beside St. Paul's, in London, waiting for the midnight bell to mark the death of the old and the birth of the new year, while the silent multitude watched for the signal to sing?"

"Nix. Little old New York is good enough for me," answered the Bowery Venus, with a toss of her head that signified her contempt for foreign cities.

"Then you do not know the magnificence and grandeur of 'Auld Lang Syne' when sung by ten thousand voices, with a cathedral dome losing itself in the darkness above you. How can you cultivate a fine ear for music, or, for

that matter, any ear at all, if you deafen yourselves with such hideous noises as these?"

"Give it up. What's the answer?" queried the innocent maid.

Mary Woodfield Fox, Pianist.

The pianist who is competent to assist at an orchestral concert must necessarily be an artist of ability, and especially when that orchestra is a prominent one.



MARY WOODFIELD FOX.

Mary Woodfield Fox played in musicianly manner two movements from Grieg's A minor concerto.—Philadelphia Evening Telegraph.

Miss Fox's interpretation of the two final movements of the Grieg concerto was entirely satisfactory, but her power was shown to much better advantage in a truly sympathetic rendition of Schumann's "Nachtstücke," which she played in response to the veritable tumult of applause which greeted her first effort. In this latter composition there is an appealing and intense air of plaintive sadness which the soloist brought out most effectively.—Philadelphia Press.

Mary Woodfield Fox, a pianist of much ability and considerable attainments, played the two latter movements of Grieg's A minor concerto with much emotional eloquence and technical efficiency.—Philadelphia Inquirer.

Dubinsky Trio Gives Successful Concert.

The Dubinsky Trio of Philadelphia recently gave a most successful concert in that city, the local press commenting as follows:

The Dubinsky Trio gave the first recital of its present season last night in Griffith Hall and it was one of the most notable of the achievements of this organization. It is the continued activity of such organizations as this that does more for the local development of a finer sense of music than can all the imported concerts of the busiest season. When three such artists as Edith Mahon, pianist; David Dubinsky, violinist, and Alfred Lennartz, cellist, will devote their time and talents to the best of this intimate form of music with what amounts to a certainty that there can be no financial recompense for all their time and effort, they stamp themselves as artists of a most admirable type, and they deserve a better and broader support not only morally, but financially, from the public. Last night's concert was in every respect a most enjoyable one.—Philadelphia Telegraph.

The Dubinsky Trio played its second recital of chamber music before a large audience in Griffith Hall last night. The program was fully up to the standard set formerly. The Volkman trio contains much that is interesting and beautiful. It was well given by the artists, the andante in particular making a profound appeal.—Philadelphia Record.

The Dubinsky Trio, artistically, is a decided addition to the musical life of the city. To the exquisite adagio of the Brahms sonata Dubinsky gave a reading distinguished for expression. He has a

human, sympathetic quality that appeals to the heart.—Philadelphia Record.

The Dubinsky Trio gave the first of three recitals last evening, meeting with the cordial approval of an audience representative of Philadelphia's best class of concert goers. Mr. Dubinsky's mastery of his instrument gave especial pleasure to last night's audience, while Miss Mahon's work at the piano, particularly in the Brahms sonata, was noticeable for beautiful shading and admirable technical facility.—Philadelphia Bulletin.

The Dubinsky Trio, a chamber music organization, which attained undoubted popularity among musical people last winter, gave the first concert of its second season last night. The program presented contained Mozart's trio in C major, Brahms' sonata in A major for piano and violin, and Tchaikowsky's trio in A minor. The great value of the music given by this trio of artists is fully appreciated by the cultivated and representative audiences who gather to hear them. There cannot be too much chamber music of this quality and it is a regrettable fact that only three concerts have been arranged by the Dubinsky Trio for this season.—Philadelphia Record.

Pearl Benedict-Jones a Popular Singer.

The popularity of Pearl Benedict-Jones, contralto, is on the increase and she is especially sought for by choral societies. For "The Messiah" she is always in demand and on December 17 filled her fourth engagement of the season in this oratorio, on this occasion with the Handel and Haydn Society of Boston. Following are several press tributes:

Mrs. Benedict-Jones was heard at her best in "He Was Despised."—Boston Transcript.

The contralto was Mrs. Benedict-Jones, who sang with feeling and excellent taste.—Boston Journal.

Mrs. Benedict-Jones has a remarkable quality of tone, which invests even the most formal classic arias with sentiment and thrill.—Boston Globe.

Mrs. Benedict-Jones rendered her arias with breadth and a voice that carried well through the hall.—Boston Post.

In "He Was Despised" Mrs. Benedict-Jones' voice possessed much color and feeling.—Boston Daily Advertiser.

Damages for a Tenor.

Damages amounting to \$540 were awarded yesterday in the King's Bench Division to Philip Brozel, the operatic tenor, in his action (which had been at hearing for some days) for breach of contract and wrongful dismissal against Joseph Beecham, who carries on business with Thomas Beecham as the Thomas Beecham Opera Company.

The plaintiff was engaged under a contract to appear for twelve weeks in excerpts from operas at the Palladium, London, in January last at a salary of £70 per week. He pleaded that his contract had been wrongfully terminated. The defense was that the plaintiff's voice was unsatisfactory when he appeared at the Palladium, and that under the terms of the contract his dismissal was justified.

Upon the finding of the jury judgment was given for £540 with costs.—London Daily Mail, December 15, 1911.

Frederic Shipman in New York.

Frederic Shipman, manager of the Eames-de Gogorza and Madame Nordica tours, is in the East attending personally to the details of the appearances of his stars. The Nordica tour is mentioned elsewhere in this issue of THE MUSICAL COURIER, and Madame Eames and Mr. de Gogorza began their extended trip after their concert at the Hippodrome last Sunday evening.

Ella May Smith, of Columbus, Ohio, will spend her holiday vacation in Florida and may go to Cuba.

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LOS ANGELES

LOS ANGELES, Cal., December 19, 1911.

The Royal Welsh Ladies' Choir came unheralded and proved a delightful surprise. The following program was heard amidst great enthusiasm and doubled by insistent encores:

Part songs—
A'r D'wysog Gwlad y Bryniau (God Bless the Prince of Wales) Brinley
Let the Hills Resound With Song Richards
Song—The Fair Hills of Erin Needham
Duet—Quis est Homo Rossini
Part songs—
Erin, the Tear and the Smile
Nyni yw'r Merched Cerdgar (We Are the Musical Daughters) Gwent
Song—There's a Land
Part songs—
Gipsy Life Schumann
Snow Elgar
Opera scene—Miserere (by request) Verdi
Duet—Venetian Boat Song Blumenthal
Part songs—
Now Tramp O'er Moss and Fell Bishop
Wlad, Hoff Wlad (Home, Sweet Home) E. Evans
Song—The Enchantress Hatton
Part songs—
Spanish Gipsy Lasson
Day Is at Last Departing (Hen Wald fy Nhadau) Raff
* * *

The California College of Music and Arts gave one of its interesting faculty concerts when the following program was rendered:

Sonata for violin and piano, A major, op. 12, No. 2 Beethoven
Allegro Vivace.
Andante.
Allegro piacevole.
Piano—Valse Caprice, Man lebt nur einmal Strauss-Tausig
Violin—
Romanse J. Joachim
Melodie Tchaikowsky
Liebesfreude Kreisler
Voice—
Ah Love But a Day Frotheroe
Requiem Sidney Homer
Make New Friends But Keep the Old Dr. Joseph Parry
Cymru Cymro, a Chymraeg Welsh
Dearest Sidney Homer
Piano—
A Story of the Piano Scharwenka
Valse à la bien aimée Schutt
Caprice Espagnole Moszkowski
Violin—
Serenata Andalusia Sarasate
Mazurka Zarzyski
* * *

Estelle Heartt-Dreyfus, the well known contralto, was the vocal star at the soirée musicale given by the Cercle Litteraire Français. She sang:

Si mes vœux avaient des ailes Hahn
Berceuse Chaminade
L'esclave Lalo
Connais-tu le pays Thomas
Je suis timide, monologue, dit par Mlle. Timide
La vie est vaine John
Fleur jetée Chaminade
Habanera (Carmen) Bizet

She accomplished everything with exquisite taste.

The Brahms Quintet presented a request program consisting of:

String quartet (four movements) Grieg
String transcriptions of—
Aria Bach
Minuet Boccherini

Songs with ensemble accompaniment—

Caro Mio Ben Giordani
The Lost Chord Sullivan
Piano quintet (four movements) Sinding
This organization is gaining in popularity.

The Woman's Choral Club of Pasadena, under the direction of W. B. Clapp, gave the first concert of this season, assisted by the Philharmonic Male Quartet. An important number was the setting for women's voices of the four Indian songs by Cadman. They were finely rendered by the club. Also the "Slave Dream" by Matthews received a very happy treatment, Roland Paut singing the tenor solo. The inspired little work by Chadwick entitled "Inconstancy" crowned the excellent work of this club.

RICHARD LUCCHESI.

Rosa Linde Sings in Newark.

Rosa Linde, the concert contralto, had fine success at a concert in Newark, N. J., on the evening of December 15. Her numbers included "O Don Fatale," Verdi; "The Danza," by Chadwick, and "Whispering," by Helmund. In the afternoon of the same day Madame Linde sang at the opening of the new organ at the Amsterdam Theater, New York. Her fine, low tones were very effective in the quartet from "Rigoletto" and sextet from "Lucia."

Christmas Day Madame Linde sang at the Home for Crippled Children, founded by Mrs. E. L. Erlanger. Nellie Wright, soprano, was another artist who appeared in the program, which was as follows:

Nearest and Dearest Carriacielo
Letter Duet Mozart
Madame Linde and Miss Wright.
Thy Beaming Eyes MacDowell
Danza Chadwick
Miss Wright.
Simple Aveu Thomé
My Heart at Thy Sweet Voice Saint Saëns
Madame Linde.

Mary Cracroft in Montreal.

Mary Cracroft, the English pianist, whose success in the United States last year will be recalled, will begin her second tour of America in Montreal, January 4. Miss Cracroft is under the management of E. S. Brown, of

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New York. She has planned some remarkable programs for this season. She will play a number of Russian compositions and modern French works, in addition to Bach, Beethoven, Chopin, Schumann, Brahms and Liszt numbers. When Miss Cracroft gave her recital in Mendelssohn Hall last winter her program included a number of Bach numbers transcribed by her, and three harpsichord pieces by Domenico Scarlatti. That wonderful program also contained the Rachmaninoff prelude in G minor and the Rachmaninoff barcarolle in G minor, which Miss Cracroft was the first to play in London. At her New York recital she also played for the first time in the metropolis the Rachmaninoff prelude in B flat, op. 23, No. 2. The program which Miss Cracroft gave in New York on that occasion was so striking that musicians came from far and near to hear the performances.

Helen Waldo Starts on a Long Tour.

Helen Waldo, the interpreter of "Child Life in Song," started on her transcontinental tour on December 27. Her Western tournee opened at Rock Island, Ill., on December 29. She will be heard throughout the Middle West and in many cities in Iowa, Kansas, Colorado, Oregon, Washington, British Columbia, California, Texas, Oklahoma and Arkansas. After her Coast trip Miss Waldo will tour the Southern States.

Manager E. S. Brown announces that inquiries already are coming in for engagements as far ahead as next season.

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BOSTON

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Boston, Mass., December 31, 1911.

The only break in the holiday lull of concerts came with the eleventh rehearsal and concert of the Boston Symphony Orchestra, December 29 and 30, in Symphony Hall. These concerts were made doubly interesting by the appearance of Berta Morena, of the Metropolitan Opera Company, as soloist, and a first performance in this country of the much disputed "Jena" symphony (attributed to Beethoven), in addition to the following program:

Overture to The Marriage of Figaro.....Mozart
Jena symphony in C minor.....Beethoven
Scene and aria from Fidelio.....Beethoven
Suite for orchestra, op. 9.....Enesco
Finale of Gotterdammerung.....Wagner

The story of the Jena symphony is as follows: Some years ago Prof. Fritz Stein, of Jena, found in the archive room of the university's music department the parts of a symphony on which was inscribed the name of Ludwig van Beethoven. From these parts Professor Stein arranged the score and had it performed in Leipsic, Munich and Jena, as one of Beethoven's early works. There are many, however, who believe differently and claim that Beethoven did not write it, and it is still a much disputed point. On this account there was considerable curiosity aroused regarding its first performance in this country, but now that this curiosity has been satisfied there will be no more ado, since the work was found to be amateurish and uninteresting, irrespective of its probable authorship. Madame Morena, displaying a voice of delightful purity, sang the "Fidelio" aria with much warmth of tone and dramatic intensity, earning a well deserved ovation.

With the opening performance of "The Wedding Trip," the latest comic opera by Reginald de Koven, at the Broadway Theater, New York, on Christmas Day, Grace Emmons, a young Boston girl, and pupil of Madame de Berg-Lofgren, scored a distinct success with the public and the press, the following quoted from the Dramatic Mirror speaking volumes for her excellent vocal training, particularly since Miss Emmons' part did not call for extensive vocal display: "The best singing was done by Grace Emmons, who governs the change from chest to head tones with nicety." With such well known singers as Christine Nielsen and Dorothy Jordan also in the cast this is indeed high praise for both Miss Emmons and Madame Lofgren, her teacher. That Mr. de Koven also appreciates her art was evidenced by the beautiful bouquet he presented her at the opening performance, while Mr. Shubert complimented her highly on the talent she evinced in her part.

Charles Anthony's popularity as a teacher is responsible for the scarcity of his public appearances, though he is frequently heard at private and semi-private affairs given

at schools, social settlements and private homes. December 10 Mr. Anthony gave a recital program at the exclusive Groton School; January 2 he played at two private musicales in New York, while on February 1 Mr. Anthony will give the entire program at a meeting of the Harvard Musical Association, and later in the month will play at a large reception in Washington.

A most successful song recital given by the pupils of Priscilla White at Dana Hall, December 8, called forth the highest praise for teacher and pupils alike.

A singer of marked personal charm as well as vocal artistry is Marie Sundelius, soprano, hence it is small wonder that every available moment of her time is taken with both public and private engagements. Following are a few of her December and January dates: December 10, Waterbury, Conn., soloist with Concordia Singing Society; re-engaged for February concert of same; December 26, Women's Club, South Framingham, Mass.; January 3, soloist, Strube Orchestra Club, Amesbury, Mass.; January 10, Fall River; January 16, Dorchester Women's Club; January 17, soloist, Strube Orchestral Club, Lawrence, Mass.

An interesting experience of Grace Hall Riheldaffer, the well known Pittsburgh singer, who is at present touring the Far West and making a prominent feature of Charles Wakefield Cadman's Indian songs, is told of in the following extract from a letter received by the White-Smith Company, of Boston: "There is a Presbyterian College here where over one hundred girls are enrolled, all of whom except seven have Indian blood. This afternoon they held an informal reception for me at the college where I gave a short talk to the girls, and with the assistance of the minister who had charge of the affair, I explained to them Cadman's work in presenting Indian melodies, his interest in their music, and so on. This appealed to all very much; afterward I asked if one of the girls would sing for me, so one named Clementina Jane was asked to respond, but she steadfastly refused; the others seemed greatly disappointed, but later I found that her reason for refusing was because she had on plaid stockings and a very incorrect gown, and she therefore could not be induced to appear before me. They are to attend the concert tonight in a body and as a compliment to them I am to sing "From the Land of the Sky-Blue Water."

BLANCHE FREEDMAN.

Sigfried Philip to Give Recital.

Sigfried Philip, the Danish baritone, will give his first New York recital under the management of Mrs. Paul Sutorius on Tuesday evening, January 9, at Recital Hall, 13 East Thirty-eighth street, New York City. His program is unusual, including a number of new songs never

before heard in this country. Among them are two of Marion Bauer's, still in manuscript, and a song cycle, "Somandsliv," by Julius Bechgaard, which will be sung in the original Danish.

Putnam Griswold as King Henry.

One of the brilliant operatic successes of this season at the Metropolitan was the recent debut of Putnam Griswold in "Lohengrin," when he won the admiration of the public and of the critical sharps with his masterful interpretation of the role of King Heinrich, which he sang in a fashion that had not been equaled previously in New York. It was not alone the Griswold voice which astonished the listeners by reason of its volume, purity, resonance and finished application, but also the artist's tremendous histrionic grasp, the sympathetic insight and mental mastery of the Wagner purpose, and the ability to make dramatic material of that which other basses usually had looked upon as perfunctory filling in of ensemble. The Griswold performance was a revelation and won the newcomer a real ovation.

What the New York daily newspaper critics thought of the American singer's accomplishments may be gleaned from the following accounts of his work:

'Putnam Griswold sang King Henry superbly in voice, style and enunciation and furthermore made of him a living man and not a stand of armor in an antiquity shop.—Sun.

There was a new Henry the Fowler in the cast last night in Putnam Griswold, who made the character a living dramatic reality and sang the music with vocal beauty and opulence.—Evening Telegram.

Putnam Griswold sang for the first time here the part of the king, Henry, the Fowler, and a better one has probably never been heard on this stage. His voice is mellifluous and as lovely as it is flexible, while his diction is clear and telling, and his bearing has the nobility and the majesty to carry such a voice to its fullest worth.—Evening Mail.

Another interesting feature of the evening was that for the first time here Putnam Griswold sang the role of the king. He was imposing in appearance and acted and sang very well.—Herald.

Mr. Griswold merits ample recognition in notices of other operas, and nothing more than a word of commendation need be spoken of him in an impersonation which calls for nothing but a fair appearance, a rich costume, a dignified bearing, a good voice and a proper use of that voice in singing.—Tribune.

There was promise of a vocally competent King Heinrich in Putnam Griswold, who, as was to be expected, lifted the music allotted to the character from the slough into which it has habitually fallen of late, and presented the dramatic hearing essential.—World.

Mr. Griswold was one of the best kings ever heard on this stage.—Times.

The real success of the evening was scored by Putnam Griswold, the American basso, who comes from a long experience in the opera houses of Germany. Cast as Heinrich der Vogler, he displayed a manly voice, well trained and of marked natural richness and beauty, and also King Heinrich a virile figure, which is not always Heinrich's fate. Mr. Griswold would undoubtedly score decisively if given an opportunity as Hagen, a role for which he seems eminently fitted, both as to voice and physique.—Brooklyn Citizen.

Putnam Griswold, an American singer, was fairly splendid at all points in the role of Heinrich der Vogler.—Brooklyn Eagle.

Putnam Griswold, the American basso, one of the best finds of Mr. Gatti, or whoever is responsible for his engagement this season, made of Heinrich an imposing and interesting character, both by his bearing and his singing.—Evening World.

Mr. Griswold appeared as the King for the first time here, with the result that for the first time since Mr. Bias left we have a real King Henry. Mr. Griswold gave great pleasure through the richness and resonance of his voice and his manly singing. Right royally he looked the part too. Away with pretenders, the King is here.—Globe.

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MINNEAPOLIS

MINNEAPOLIS, December 30, 1911.

The American concert-going public has long and sincerely mourned the loss of Edward MacDowell, and it was impossible to listen to last night's symphony concert with its splendid interpretation of the A minor suite and not feel a fresher and more personal grief for his untimely death. What he might have accomplished in later years, the heights he might have reached is at best a matter of conjecture founded upon the work of his early life, but judging so, no estimate seems too high, for nothing can be imagined more exquisite than the five tone pictures, "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess Song," and "Forest Spirits." From the first note to the last the group is redolent of wood and stream, and the twittering and warbling of the birds in the happy abandon of the forest. Even the lights and shadows of swaying boughs seem in some unexplainable way to have been caught and embodied in the music. Mr. Oberholfer and his men seemed like one many-voiced instrument, so complete was the sympathy between them, and the work of the string section was particularly beautiful in its effects. Whether or not Dvorák's attempt to found a typically American production upon the negro melodies of the South was the result of a sound musical judgment, is not likely to interfere greatly with one's enjoyment of a particularly beautiful example of orchestra music. The entire composition is dominated largely by one theme, introduced in most instances by the brasses, and carried through its elaborations by the other sections of the orchestra, and while it occasionally shows ideas distinctly more Bohemian than American, it is thoroughly delightful. The A minor concerto of Schumann, sonata-like in general form, is replete with expressive themes and brilliant passages, beautifully melodious throughout, and under the wizard's touch of Harold Bauer, every note seemed to sing out with an almost ethereal beauty. The audience gave him a perfect ovation and would not be satisfied until he had played two encores—Liszt's D flat etude and a Mendelssohn scherzo.

Nothing can well be imagined more disturbing to one's preconceived ideas of oratorio music than Liszt's "March of the Magi," played for the first time here at the popular concert Sunday. One felt inclined to steal a glance at his program now and then, just to make sure he was listening to the prelude of the oratorio "Christus" and not to a Wagnerian overture—so stately in movement and so rich in tone color was the entire production. The "Mignon" overture of Thomas, whether one hears it for the first or the thousandth time, is ever dainty and alluring, an admirable contrast to the succeeding number, "Gretchen," character picture from "A Faust Symphony," played here a short time ago, another evidence of the genius of Liszt. The soloists of the afternoon were Genevieve Wheat, contralto, and Henry J. Williams, harpist. In Miss Wheat's first number, "Die Loreley" of Liszt, she demonstrated in no uncertain manner the dramatic power of her voice and a high degree of artistic taste in its use. Though somewhat limited in the upper register the quality is that of a true contralto and possesses a resonance which, aided by an almost perfect enunciation, gives it an unusual carrying power. As an encore she sang Elgar's "Where Corals Lie," and after her second number, "O ma Lyre Immortelle," Gounod, responded with "Du Bist wie eine Blume," Liszt, with harp accompaniment. Mr. Williams played a concertstück by Von Wilh with much evidence of musical feeling, and though somewhat hampered in the last movement by a tendency to drag on the part of the orchestra succeeded in giving the entire number a high degree of verve and artistic finish. As an encore he played "Romance Fantastique," one of his own compositions.

Raymond Shryock, violinist; Helen Lawrence, harpist, and Katharine Lawrence, cellist, assisted in the production

of the "Birth of Christ" cantata by Walter Howe Jones at the Fowler M. E. Church on Christmas Eve.

J. Rudolph Peterson, violinist, played at the House of Hope Christmas service.

Otto Meyer, violinist, will play in concert in Chicago January 5, under the auspices of the Arche Musical Club.

The "Jul-Kantat" (Christmas cantata) of J. Victor Bergquist was presented December 29 at the Augustana Lutheran Church, under the direction of the composer.

Charles W. Clark will give a recital in Minneapolis January 9 under the direction of the Thursday Musical.

"The Messiah" was sung by thirty members of the Philharmonic Club Wednesday evening, December 27, at Judson Baptist Church. The soloists were: Mrs. J. Long, soprano; Florence Earl, alto; Frank Drewe, tenor, and A. Ogren, bass. Edna Raymond acted as accompanist.

"The Messiah" was sung at the Auditorium on Christmas evening by the Philharmonic Club, under the direction

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of Horace W. Reyner, with Clara Williams, soprano; Genevieve Wheat, contralto; Niels Hougaard Nelson, tenor; Gustave Holmquist, bass, and Eulalie Chenevert, organist, accompanied by the Minneapolis Symphony Orchestra. The ensemble work was characterized by a very pleasing snappiness and clearness of effects. Oratorio is at best a rather ungrateful task for the soloist, requiring a large equipment vocally and yet giving little scope for artistic interpretation and usually leaves a listener with a strong desire to hear the singer in a program of more varied character. Particularly was this the case with Mr. Nielson, for while his voice is of the purest tenor quality, giving promise of delightful things in lighter vein, it seemed too purely lyric for the heavy requirements of the recitatives. Miss Williams is too firmly established in the hearts of Musical Minneapolis to have one feel any doubt of her ability wherever she may be placed, and Miss Wheat deepened the excellent impression made by her Sunday appearance with the orchestra. One must be critical, indeed, not to have been pleased with her singing of "He Was Despised." Mr. Holmquist's work was admirable throughout, but particularly so in the aria "Why Do the Nations Rage."

BESS H. COCHRANE.

never have asked that his A minor concerto be played better than Harold Bauer plays it! He brings to it a faultless technical equipment, the artistic feeling of a poet, and above and through all a wholesome manliness that leaves an impression of immense reserve power. His second number, Schubert's A flat impromptu and Liszt's "St. Francis Walking on the Waves"—both of which were superbly played—completely subjugated the audience, and in response to the insistent applause he played a Mendelssohn scherzo—a haunting witch-like thing, that left one fairly dazed by his pianissimo. The fanciful "Ba a-Yoga" of Liadov and Wagner's stately "Kaiser March," both of which are popular with orchestra lovers, closed a highly artistic program.

Jane Larkin gave a musicale Thursday evening at her home. The program was played by Mr. and Mrs. Maximilian Dick, violinist and cellist respectively, and Ella Richards, pianist.

Paolo la Viola has opened a studio in the Pittsburgh Building.

BESS H. COCHRANE.

MUSIC IN BUFFALO.

BUFFALO, N. Y., December 28, 1911.

Mauder's Christmas cantata was given a splendid rendition on Christmas Eve, Sunday, December 24, at the Delaware Avenue Baptist Church, under the direction of W. Ray Burroughs. The congregation was much impressed by the work of the organist, quartet and chorus choir. The chorus of thirty-two young men and women has made marked progress during the past six months. Evidently Mr. Burroughs prefers a smaller chorus and more efficient work. In unity of attack, good tone quality and excellent enunciation this choir ranks second to none in Buffalo. The organ prelude, "Gloria in Excelsis, the Vision of the Shepherds," is taken from Mr. Burroughs' Christmas suite dedicated last winter to William C. Carl, who was Mr. Burroughs' teacher. The organ Christmas pastorate, also new, and written by this gifted organist, was a fitting introduction to the lovely cantata which was divided into three parts entitled the "Shepherds' Gifts," "The Gifts of the Three Kings" and "Our Gifts." The incidental solos and choral work were admirable, each descriptive part given joyously. Mr. Burroughs' organ playing was a series of tone pictures vivid with the colors of Oriental scenes, and quite as realistic were the shepherds' pipes and the angelic chorus heard in his beautiful improvisation of themes from "Bethlehem." This presentation of the meritorious work reflects credit upon all of the participants.

Ruby Belle Nason (now touring the country with Harry J. Fellows' concert company) was in Buffalo on Sunday, December 24, to give the "free organ" recital at Convention Hall. Miss Nason is a brilliant young musician and presented a fine program.

A remarkably fine concert was given at Convention Hall on Christmas night by two superb artists, Arthur Friedheim, pianist (his second appearance here in a month), and Alexander Heinemann, the famous German lied singer from Berlin. Numerous requests from leading musicians to bring Mr. Friedheim back here led to his re-engagement. His wonderful skill and facility evoked much enthusiasm and he most graciously played three encores, after a taxing program that included works by Beethoven, Weber, Rubinstein, Schubert, Chopin, Paganini-Liszt and Mendelssohn. Heinemann's winning personality and engaging smile commanded instant attention. He was recalled many times and he also gave three additional numbers. Like Madame Schumann-Heink he seems to take the audience into his confidence and this makes friends from the very start. John Mandelbrod was a sympathetic accompanist. It was half past eleven when the concert was over, so not so many as usual remained to offer personal thanks, but those who did were glad to greet the pianist and singer.

"The Messiah" is to be sung at St. Paul's Cathedral tonight, December 28. Grace Kerns, of St. Bartholomew's Church, New York, is taking the place temporarily of Rebecca Cutter Howe, the regular soprano.

Joseph Lhevinne, the eminent pianist, will be here January 9 as soloist with the New York Philharmonic Orchestra, Josef Stransky conductor.

VIRGINIA KEENE.

Nielsen, Constantino and Alexandrowsky.

Alice Nielsen, Florencio Constantino, of the Boston Grand Opera Company, and Luba d'Alexandrowsky, the new Russian pianist, assisted by the Russian Symphony Orchestra, will unite in the program at the New York Hippodrome Sunday evening, January 7. These concerts are given under the joint management of the Messrs. Shubert and R. E. Johnston.

ST. PAUL

ST. PAUL, December 30, 1911.

The St. Paul Symphony Orchestra gave its sixth evening concert Friday, December 26, with Harold Bauer as soloist. The Brahms C minor symphony, played for the first time here, made tremendous demands upon the orchestra, and that Mr. Rothwell was so successful in conveying through his men the delicate lights and shadows of the most involved passages speaks volumes for the personality of the conductor and the competency of

his musical medium. Throughout the entire composition, with its syncopations and complicated thematic construction, one does not for a moment lose sight of the rugged, wholesome and ever original Johannes Brahms. It has been called "a protest against defeat and understanding," and no one can follow it through the gradual if vague working out and up to the glorious triumphant theme of the final movement and have any doubt as to the meaning of its jubilant climax. Surely Robert Schumann could

Tribute to Madame Gardner-Bartlett.

The following is from the Nashville (Tenn.) Democrat of December 24, 1911:

The unusual work of an unusual woman has been attracting great interest of late in New York musical and social circles. Madame Gardner-Bartlett, a singer and teacher of remarkable career, formerly of Boston, opened a studio several years ago at 257 West Eighty-sixth street, New York, that she might give her simple message according to original ideas of tone production. The results have been such as to awaken keen interest from the Metropolitan Opera House singers to the vaudeville managers. They say the perfection of technic has been realized when, in only a few lessons, and in some cases in only a few moments, a voice may be made to cease that horrible vibrato (so prevalent in public performances today) and diction becomes perfect, as in speech, throughout the entire voice.

Madame Bartlett has her convictions relative to what we must be ourselves before we can hope to convey to others any lasting message. She says the first essential to the would-be artist is the cultivation of "character." To try to cultivate tone production without cultivating character is like trying to grow orchids in a desert. The song voice is the language of the soul. The soul, therefore, must be free from all pretense, falseness and pettiness if it would speak to and awaken "truth" in other souls. The singing of today is so very unsatisfactory. The people cannot say why they tire of it, but in reality they are seeking the simple, natural things in life, and do not find them. Artificial conditions have crept in and have buried us soul and body, the philosophy of life and song being one and the same thing.

Madame Bartlett has proven, after twenty-five years of experience, that there are certain established natural laws in the art of tone production which, if consistently and intelligently followed, will enable anyone to sing with ease and perfection of diction in all languages, the test of cultivation being the absence of the evidence of cultivation. The voice should improve with age, always

providing that that subtle but effective quality called "character" has been developed.

She goes on to say: "The American voices are the voices of the world today if rightly produced, and America, not Europe, should be their place of development. When students have evolved sufficiently in their home land to realize the meaning of manhood and womanhood and what they must 'stand' for if they would really 'become' in the greater outer world. Then they may be sent with greater safety to glean what they are ready for from that 'atmosphere' of music which is found with the nations of our older world."

This promiscuous sending of sons and daughters to New York, Paris, London or any large city without proper environment is fatal in most cases to any sort of higher development. "Pull," not "merit," seems to be the order of the day, and the methods employed for "progression" along all lines of this wonderful profession of ours seem to be perverted. There is no one person, no material law, which can accomplish such a process of change as we would have. It lies within each individual the power to seek, find and know the sources of all supply, keeping our aspirations (not ambitions) ever in sight. Demonstrate, and not theorize, finally finding, through "Faith," the keynote to our own souls.

Kürsteiner's "Invocation" for High Voice.

"Invocation to Eros," one of the three dramatic songs by Jean Paul Kürsteiner, originally for low voice, has just been published for soprano or tenor. It is a song for one with temperament, who feels and can convey into vital expression what he feels. Mr. Kürsteiner's studio is at "The Belnord," Broadway and Eighty-sixth street, New York (ground floor), where he has two grand pianos for solo and concerted work.

Letter at Musical Courier Office.

There is a letter at these offices addressed to Madame Minnie Hauck.

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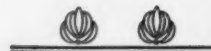
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